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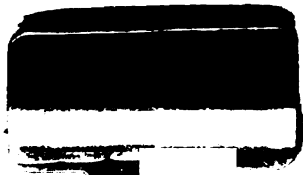
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# Academy Notes

1883

WITH ONE HUNDRED AND FORTY-THREE ILLUSTRATIONS,

*Facsimiles of Sketches by the Artists.*

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES;" LECTURER ON ART; AUTHOR OF "BRETON  
FOLK," "THE PYRENEES," "ARTISTS AND ARABS," ETC.



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1883-88



\* No. 1654. *William III. at the Battle of the Boyne.* C. B. BIRCH, A.R.A. (Lecture Room.)

## No. IX. 1883.

The ILLUSTRATIONS are intended, as heretofore, to convey an idea of the composition of the pictures, and are not intended as works of art. The most interesting and useful, are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (\*) under the illustration.

In view of the multiplication of Illustrated Catalogues, with *facsimiles* of Sketches by the Artists, and the various misstatements as to the origin of such publications, it may be worth while to state distinctly that the first Illustrated Catalogue of the kind ever published in any country was that of the Grosvenor Gallery (Summer Exhibition) in 1878; and the second, that of the British Fine Art Section of the Paris Universal Exhibition in 1878.<sup>1</sup>

In 1879 the system was imitated in France, and since that time has become almost universal.

H. B.

103 VICTORIA STREET, WESTMINSTER,  
1st May, 1883.

<sup>1</sup> *Grosvenor Notes*, 1878, and *Pictures at the Paris Exhibition*,  
London: Chatto and Windus.

# INDEX.

	PAGE		PAGE		PAGE
ADAM, P. W.....	38	CODINA-LANGLIN, V.	72	GOODMAN, M. (Miss)	52, 59
ADAMS, J. C.....	24, 43	COLE, V., R.A.....	31, 44	GOODWIN, A. ....	13, 79
ALLAN, R. W. ....	47	COLIN-LIBOUR (Mde.)	61	GORE, W. H. ....	77
ALMA-TADEMA, L., R.A.	30, 36	COLLIER, J.....	32, 35	GOW, A. C., A.R.A.	15, 25
ANDREOTTI, F. ....	55, 64	COLLINS, C. ....	18	GRACE, J. E.....	29
ANSDALL, R., R.A. .	33, 61,	COLLINSON, R.....	15	GRAHAM, P., R.A. .	13, 37
	63, 72	COMPTON, E. T.....	69	GRAHAM, T. ....	69
ARCHER, J.....	59	COOPER, T. S., R.A.	33, 63,	GREEN, C. ....	46
ARMITAGE, E., R.A. .	12		67, 69	GREGORY, E. J., A.R.A.	16, 65
BACH, G. R. ....	17	COPE, A. S. ....	17	GUTHRIE, J.....	17
BAIRD, N. H. J. ....	27	COTMAN, F. G. ....	40	HACKER, A. ....	55
BAIRD, W. B. ....	43	COX, F. E. ....	12	HALL, L. B. ....	67
BARCLAY, E. ....	60	CRETIUS, Prof. ....	63	HALSWELLE, K. ....	60
BARNARD, F. ....	14	CROFTS, E., A.R.A.	21, 79	HANLEY, E. ....	29
BARRETT, J. ....	64	CROWE, E., A.R.A.	8, 43, 65	HARDY, F. D. ....	60
BATES, D. ....	37	DAFFARN, W. G. ....	41	HARDY, H. ....	74
BEAVIS, R.....	60, 70	DALZIEL, O. ....	72	HARRIS, E. ....	71
BELGRAVE, P.....	17	DAVIDSON, T.....	22	HARTLAND, A. ....	27
BERKLEY, S.....	75, 77	DAVIS, H. W. B. .	30, 40, 61	HAVERS, A. (Miss)...	67
BINNS, F. R. (Miss) ..	4	DAVIS, V. ....	16	HAWKSLEY, A.....	47
BIRCH, C. B., A.R.A. .	23	DEALY, J. M. (Miss) .	11	HAYCOCK, A. E. ....	58
BLAAS, E. DE ..... 9,	22	DETMOLD, H. E. ....	67	HAYES, C. ....	69
BLACK, A. ....	37	DICKSEE, F., A.R.A.	24	HAYES, E. ....	63
BODKIN, F. E. ....	38	DILLON, F. ....	22	HAYLLAR, J.....	78
BOEHM, J. E. ....	80	DOBSON, W. C. T.R.A.	33, 39	HEALY, G. P. A. ....	33
BOTTOMLEY, R. ....	57	DOCKREE, M. E. ....	43	HELMICK, H. ....	78
BOUGHTON, G. H., A.R.A.	18,	DOUGLAS, E. ....	64	HEMY, C. N.....	22
	63	DURAN, C. ....	33	HENDERSON, J. ....	47
BOURGAIN, G.....	74	ELLIOTT, E. ....	9	HERBERT, J. R., R.A.	31, 33,
BOVILL, P. C.....	43	ELLIS, T. ....	56		61, 79
BOYD, W. S. ....	8	EMMS, J. ....	61	HERDMAN, R.....	49
BREAKELL, M. L. (Miss)	18	EMSLIE, A. E. ....	42, 70	HERKOMER, H., A.R.A.	17,
BRETT, J., A.R.A. ....	18, 66	EYLES, C. ....	47		38, 49, 63
BRIDGMAN, F. A.....	55	FAED, J. F.....	61	HILLINGFORD, R. ....	70
BROCKMAN, C. ....	74	FAED, T., R.A. ....	13, 27	HINDLEY, G. C. ....	53
BROOKS, M. (Miss)...	78	FAHEY, E. H.....	66	HINES, T. ....	64
BROWN, F. ....	69	FANTIN, H. 17, 19, 22, 78		HODGSON, J. E., R.A.	30,
BROWN, M. ....	12	FARQUHARSON, J. ....	63		43, 72
BRUZZI, S. ....	12, 58	FILDES, L., A.R.A. .	50	HOLL, FRANK, R.A.	25, 26,
BUNKER, J. ....	52	FISHER, M. ....	49, 63		30, 44, 49, 72, 74
BURFIELD, J. M.....	63	FISHER, S. M. ....	58	HOLLAND, P. S.....	61
BURGESS, J. B., A.R.A.	26	FITZGERALD, M. ....	13	HOLLOWAY, C. E. ....	64
BURT, C. T. ....	49	FITZMARSHALL, J. Jun.	12	HOOK, A. J. ....	64
CAFE, T. W. ....	30	FOLKARD, J. B. (Miss)	56	HOOK, B. ....	17
CAFFYN, W. W.....	32	FORBES, S. A.....	55, 77	HOOK, J. C., R.A. .	9, 35
CALDERON, F. ....	63	FORD, E. O. ....	80	HOPKINS, A. ....	21
CALDERON, P. H., R.A.	20,	FORSTER, T. B. W. .	64	HORSLEY, J. C., R.A.	21
	21, 25, 41	FRÈRE, E. J. ....	49	HORSLEY, W. C. ....	44
CALKIN, L. ....	19	FRITH, W. P., R.A. .	19, 26	HUGHES, A. ....	8, 20
CALTHROP, C.....	48, 68		35, 48, 50	HUGHES, EDWARD ..	69
CAMERON, H. . . 12,	64, 72	FRY S. ....	79	HUGHES, EDWIN ..	38, 59
CARR, D. ....	8, 64	FULLWOOD, J. ....	19	HUME, E. (Mrs.) ....	21
CARRINGTON, J. Y..	52, 77	GALE, W. ....	22	HUME, T. O. ....	17
CARTER, S. ....	49	GARLAND, H.....	19	HUNT, A. W. ....	57
CHAMBERS, A. M. (Miss)	52	GIBBS, H. ....	40	HUNT, W. ....	56, 63
CHAPLIN, A. ....	22	GILBERT, Sir J., R.A.	9, 23,	HUNTER, C. ....	60, 79
CHAPLIN, A. M. (Miss)	73		61, 79	INGRAM, W. A. ....	61
CHARLES, J. ....	50	GILL, E. ....	32	IRELAND, T. ....	75
CHARLTON, J. ....	78	GIRARDOT, E. G. ...	10	IZARD, E. ....	22
CHESTER, G. ....	27	GLENDENING, A. A. .	38	JACKSON, F. W. ....	55
CHEVALIER, N. ....	68	GLENDENING, A. Jun.	9, 24	JAY, W. S. ....	9
CHRISTIE, J. E. ....	37	GLINDONI, H. G.....	39, 64	JOBLING, R. ....	72
CLARK, JAMES ..... 27		GODDARD, B. ....	54	JOHNSON, C. E. ....	48, 50
CLARK, J. ....	42, 63	GOODALL, F., R.A..	12, 31,	JOHNSON, H. ....	69
CLAY, Sir A., Bt. 13, 14	35		33, 41, 63	JOPLING, L. (Mrs. J.M.)	68

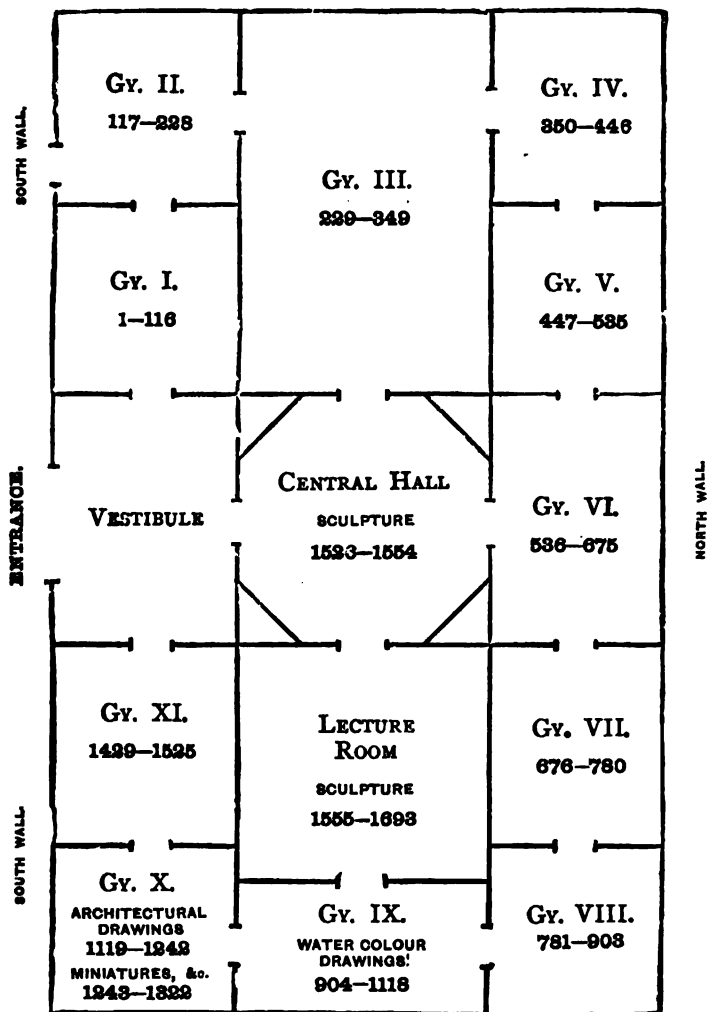
	PAGE		PAGE		PAGE
JOY, G. W. ....	62	MUNNS, H. T. ....	49	SIMPSON, E. ....	12
KENNEDY, J. ....	37	NAISH, J. G. ....	17	SMART, J. ....	39
KENNINGTON, T. B. ....	72	NETTLESHIP, J. T. ....	9	SMITH, J. H. ....	37
KINDON, M. E. ....	65	NICOL, J. W. ....	55	SMYTHSON, M. ....	35
KING, Y. ....	18	NOBLE, J. C. ....	56	SOUTHGATE, E. ....	40
KINNEAR, J. ....	30	NOBLE, J. S. ....	28, 37	SPENCE, T. R. ....	15
KINSLEY, A. ....	19, 66	NORTON, W. E. ....	19	STAPLES, R. P. ....	35
KNIGHT, J. W. B. ....	13, 77	OAKES, J. W., A.R.A. ....	26, 38	STARR, L. (Miss) ....	67
KNIGHT, J. ....	13	O'CONNOR, J. ....	63	STEER, P. W. ....	22
LANCASTER, A. D. ....	56	O'KELLY, A. ....	63	STOCKS, A. ....	7, 67
LARK, T. ....	71	OPIE, E. ....	46	STOKES, A. ....	10, 22, 78
LEADER, B. W., A.R.A. ....	15, 50, 78	ORCHARDSON, W. Q., R.A. ....	28	STONE, M., A.R.A. ....	7, 42
LEADER, M. ....	58	OULESS, W. W., R.A. ....	18, 30, 47, 75	STOREY, G. A., A.R.A. ....	8, 46
LEHMANN, R. ....	37			STOTT, E. ....	22
LEIGHTON, E. B. ....	71	PAGE, H. M. ....	13	STRUTT, A. W. ....	24
LEIGHTON, Sir F. P.R.A. ....	19, 22, 34, 35	PAGE, R., 79. ....	79	SWINSTEAD, G. H. ....	72
LEJEUNE, H., A.R.A. ....	7, 20, 63	PAICE, G. ....	19	SYMONDS, W. R. ....	35, 49
LEMON, A. ....	57, 64	PALMER, W. ....	63	TAYLOR, E. R. ....	15
LESIE, G. D., R.A. ....	32, 49	PARKER, S. C. (Miss) ....	58	TAYLOR, J. W. ....	17
LEWIS, J. H. ....	53	PARSONS, A. ....	56, 67	TEMPLE, R. S. ....	24
LINTON, J. D. ....	64	PARTON, E. ....	27, 78	THOMAS, P. ....	12, 49
LLOYD, S. ....	24, 38	PAVY, E. ....	12	THOMPSON, Sir H. ....	10
LLOYD, T. ....	58	PERCY, S. R. ....	19, 30	THOMSON, L. ....	54
LOCKHART, W. E. ....	47, 51	PERUGINI, C. E. ....	44	THORBURN, R., A. ....	65, 68, 78
LOGSDAIL, W. ....	38, 47	PERUGINI, K. ....	12	THORNYCROFT, H., A.R.A. ....	80
LONG, E., R.A. ....	13, 47, 58	PETTIE, J., R.A. ....	12, 27, 35, 47	THORNYCROFT, T. (Miss) ....	9
LOWCOCK, C. F. ....	55, 71	PICKERING, J. L. ....	49	TOPHAM, F. W. W. ....	76
LUCAS, S. ....	57	POINGDESTRE, C. H. ....	51	URLAND, G. ....	75
MACARTNEY, C. H. H. ....	56	POPE, G. ....	20	VAN HAANEN, C. ....	21, 22
MACBETH, H. R. ....	9	POTT, L. J. ....	76	WALKER, F. H. ....	22
MACBETH, R. W., A. ....	10, 43	POYNTER, E. J., R.A. ....	21, 27	WALKER, F. S. ....	26
MACGREGOR, W. Y. ....	9	PRATT, R. ....	15	WALKER, J. H. ....	59
M'LACHLAN, T. H. ....	19, 30	PRINSEP, V., A.R.A. ....	18, 42, 77	WALLER, S. E. ....	51
MACNAB, P. ....	31			WALTON, F. ....	47, 51
MACWHIRTER, J., A.R.A. ....	19, 45, 79	RADCLIFFE, R. W. ....	16, 58, 69	WARD, A. ....	56, 67
MANTON, G. G. ....	13	RAINEY, W. ....	47	WARREN, K. ....	54
MARKS, H. S., R.A. ....	10, 36, 43, 48	RALLI, T. ....	53	WATERHOUSE, J. W. ....	38, 47
MARSH, A. H. ....	30	RATTRAY, W. ....	63	WATERLOW, E. A. ....	77
MARTIN, F. ....	52	REID, F. M. (Miss) ....	12	WATSON, C. J. ....	10
MARTIN, H. ....	63	REID, G. ....	18	WATTS, G. F., R.A. ....	29
MAY, A. D. ....	35	REID, J. R. ....	22, 57	WEBER, O. ....	72
MERRITT, A. L. (Mrs.) ....	53, 64	RICKATSON, O. ....	39, 43	WEBS, C. J. (Miss) ....	9
MESDAG, H. W. ....	40	RIDLEY, M. W. ....	75	WEEKES, W. ....	21
METZMACHER, E. ....	41	RIMINGTON, A. W. ....	28	WEGUELIN, J. R. ....	79
MEYER, F. W. ....	52	RIVIÈRE, B., R.A. ....	28, 40, 49, 60	WEIGALL, A. H. ....	60
MEYERHEIM, R. ....	19			WELLS, H. T., R.A. ....	30, 37, 38, 46, 66
MILLAIS, J. E., R.A. ....	9, 10, 11, 28, 33	ROBERTSON, H. R. ....	71	WETHERBER, G. F. ....	41
MILLER, P. H. ....	43	ROSSI, A. M. ....	75	WHIPPLE, J. ....	37
MOIRA, E. ....	16	ROUSE, W. A. ....	13	WHITE, J. ....	38, 61, 67
MONTALBA, C. (Miss) ....	62	ROWE, S. G. ....	61	WHITEHOUSE, A. E. ....	71
MONTALBA, H. (Miss) ....	19	ROWE, W. J. M. ....	8	WILLIAMS, A. W. ....	47
MONTBARD, G. ....	64	SADLER, W. D. ....	41	WIRGMAN, T. B. ....	8, 72
MONTEFIORE, E. B. S. ....	75	SAINSBURY, E. ....	24	WONTNER, W. ....	19
MOORE, A. H. ....	17	SALSBUURY, R. ....	49	WOOD, C. H. ....	57
MOORE, H. ....	75, 77	SANT, J., R.A. ....	15, 30, 52, 62	WOODS, H., A.R.A. ....	20
MORGAN, F. ....	72, 73, 78	SCHÄFER, H. T. ....	8, 47	WUNNENBERG, C. ....	13
MORGAN, J. ....	40	SCHMALZ, H. ....	34, 61	WYLLIE, C. W. ....	17, 66
MORRIS, P. R., A.R.A. ....	38, 40	SCHOLDERER, O. ....	55	WYLLIE, W. L. ....	79
MUCKE, C. ....	66	SCOTT, J. ....	43	WYNFIELD, D. W. ....	67, 68
		SEALY, A. C. ....	46	YEAMES, W. F., R.A. ....	33
		SHAW, W. J. ....	30	YGLESIAS, V. P. ....	59
		SIMONDS, G. ....	80		



# ROYAL ACADEMY OF ARTS

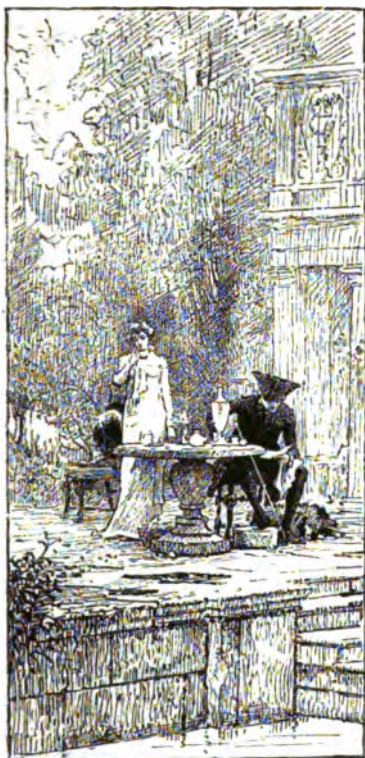
## GENERAL PLAN OF THE GALLERIES,

*Showing the arrangement of the Numbers in each Gallery.*



The Figures on the Plans throughout the book show the position of Every Picture on the walls.

SOUTH WALL.																
15	16	23	24			31	32		40		46					
14	17	22	25			30	33		39		45					
13	18	21	26		27	34	35		38		41		44			
12	19	20		28	29	36	37		42		43					
8	9	10	11	STONEY HOOK MILLAIS MACBETH								50	49	48	47	
7	6	5	M. STONE MILLAIS								51	52	53	54	55	
1	2	3	4	I.								58	57	56		
			116	DOOR								59	60	61	62	63
											DOOR 64 II.					
115	114	113	112	SANT M. BROWN								66	65	67	66	65
			109	110	111									70	75	76
											73	71				
108	107	106	105	LEADER FAED GRAHAM								74				
											81	80	79	78	77	
			104	98	97	92	91	86		82						
			103	102	99	96	93	90	87	85	83					
			101	100	95	94	89	88		84						



\* No. 5. 60 x 27.

The first picture of importance is No. 5, "*An Offer of Marriage*," MARCUS STONE, A.R.A., a companion to the picture hung in the same position last year. Near it, on the same wall, are pictures by A. STOCKS (No. 3) and "*The Burn*," H. LE JEUNE, A.R.A. (No. 4)

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\* No. 10. "Waiting:" Dittisham Ferry. DAVID CARR. 39 X 27.

Above the Marcus Stone are No. 6, "*The Bride*," H. T. SCHÄFER, and No. 2, "*Homewards*," W. J. M. ROWE.

No. 10, "*Waiting*," DAVID CARR (*sketched above*); No. 11, "*Old Porch, Evesham*," EYRE CROWE, A.R.A.; No. 12, "*The Great Gallery, Aston Hall*," W. S. BOYD; No. 13, "*Memories*," ARTHUR HUGHES; and a good portrait of the sculptor, Hamo Thornycroft, by T. B. WIRGMAN (No. 14).



\* No. 19. "The Connoisseur." G. A. STOREY, A.R.A. 40 X 63.

No. 20. "*Don Quixote and Sancho.*" SIR JOHN GILBERT, R.A.

Above are—No. 17, "*Harvesting,*" EDWIN ELLIOTT; No. 18, Portrait by H. R. MACBETH; No. 26, "*Sisters,*" EUGÈNE DE BLAAS, a clever picture; No. 30, "*Apples,*" by W. Y. MACGREGOR; No. 33, a Scotch landscape, "*After Rain,*" A. GLENDENING, Jun., and No. 35, "*Ophelia,*" THERESA THORNYCROFT.

The centre of the wall is occupied by the portrait, No. 29, "*J. C. Hook, Esq., R.A.,*" by J. E. MILLAIS, R.A., standing, in brown shooting coat—the portrait of the year. On either side are two landscapes by J. C. HOOK, R.A., No. 28 (children capturing an old figure-head washed ashore) and No. 36, both good examples of the painter. Above is a leopard (No. 31), by J. T. NETTLESHIP, hung nearly out of sight.



No. 21. "The Studio Mirror." C. J. WEEKS. 27 X 20.



No. 25. "The Early Primrose, Herald of Spring." W. S. JAY. 40 X 60.



Next, on the line, is No. 37, a child in rich brocaded dress, holding a green paraquet, a brilliant bit of colour, by J. E. MILLAIS, R.A.



No. 37.

36 X 26.

No. 37. "*Une Grande Dame*." J. E. MILLAIS, R.A.

This picture is to be engraved, and published by Messrs. Tooth & Sons, Haymarket.

Above is No. 39, "*Scene from 'The Vicar of Wakefield.'*"  
E. GUSTAVE GIRARDOT.

The next picture on the line is—

No. 42, "*A Sacrifice*," R. W. MACBETH, A.R.A., oblong picture; scene, a hair-dresser's shop, several figures; a girl parting with her long tresses.

No. 43. "*Where is it?*" H. S. MARKS, R.A.

No. 44. "*Coast Scene, Brittany*." A. STOKES.

On the west wall is—No. 50, "*Entrance to a Villa; Carrara*," SIR H. THOMPSON; No. 51, "*Storm and Flood*," C. J. WATSON.



No. 57.

32 X 43.

No. 57. { "And she went to market  
All on a market day." } J. M. DEALY.



No. 58.

54 X 38.

No. 58. "The Grey Lady;" a ghost on the turret stairs by moonlight. J. E. MILLAIS, R.A.

The copyright of this picture is the property of Messrs. Thomas Agnew & Sons.

- No. 52. "*A Queen's Scholar, Westminster.*" J. PETTIE, R.A.  
 No. 59. "*Crossing the Desert.*" F. GOODALL, R.A.  
 No. 60. "*Portrait, a Lady, aged 101.*" E. ARMITAGE, R.A.  
 No. 64. "*Going Home.*" FRANK E. COX.

[Door.]



\* No. 68. 15 X 12.  
 No. 68. "*Bébé.*" KATE PERUGINI.

On the north of the door are No. 68, No. 69, "*The Stray Kitten,*" H. CAMERON; and next, a dark, powerfully painted sorrowful picture of bereavement, No. 70, "*The Last Look,*" MAYNARD BROWN (faces that will haunt the spectator for days); and No. 71, "*Our Cinderella,*" FLORA M. REID.

Below are three little works to notice—No. 72, "*The Burden of the Day,*" STEFANO BRUZZI; No. 73, "*Sabrina,*" PERCY THOMAS; and No. 74, "*In Memoriam,*" E. SIMPSON.

No. 80. "*Effie.*" KATE PERUGINI.

No. 81. "*Gatherings from our Hedgerows*" (white thorn). T. FITZMARSHALL, Jun.



No. 82.

No. 82. "*The Marabout (Sacred) Lion,*" Algiers. EUGÈNE PAVY.

The foregoing is by a painter whose work is full of interest and variety; and the same may be said of—No. 83, "*The Enchanted Lake*," ALBERT GODWIN, a weird, poetical landscape, with an encampment on the banks of a lake, in sunset light; No. 84, "*Old Soldiers*" (in winter quarters), M. FITZGERALD; No. 85, "*An Idyll*," delicate in colour, CARL WÜNNENBERG; No. 86, "*A Quiet Noon*," red cattle and heather, P. GRAHAM, R.A.

Above is a quaint picture—No. 88, "*The Merry-go-round*," SIR ARTHUR CLAY, Bart.; an old horse drawing a waggon-load of wooden horses to a fair. Near it is No. 90, a landscape, with birch-trees and rushes, W. A. ROUSE.



No. 87. "John Collins, Esq." 50 X 40.  
G. GRENVILLE MANTON.

In the centre of this wall is Mr. Faed's pathetic picture, No. 92 (very slightly indicated by the artist in his sketch). The copyright is the property of Mr. Thos. McLean, Haymarket.



No. 92. "The Waifu's Heart." THOMAS FAED, R.A. 42 X 60.

On either side are two, nearly life-size, Oriental women by E. LONG, R.A., No. 91, "*Merab*," and "*Michal*," No. 97.

Above is a landscape, No. 93, J. W. B. KNIGHT; also No. 94, "*Winged*," H. M. PAGE; No. 96, "*Snowdon*," JOSEPH KNIGHT, and No. 100, "*Reverend*," SIR A. CLAY, Bart.

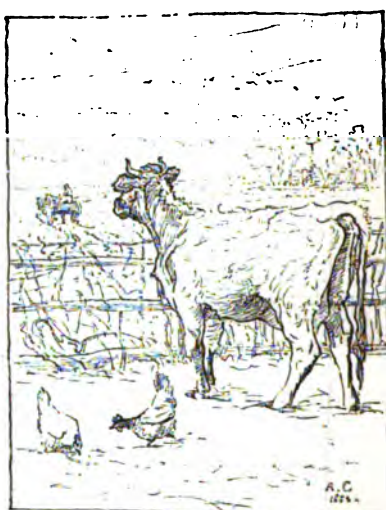




No. 94.

60 X 44.

No. 94. "Winged." H. M. PAGE.



No. 100.

44 X 34.

No. 100. "Bereaved." SIR A. CLAY, Bart.

The variety of character in the faces of Mr. Barnard's picture is well indicated in the next sketch.



No. 103.

30 X 44.

Mr. High-mind, Mr. Enmity, Mr. Liar, Mr. Cruelty, Mr. Hate-light, Mr. Implacable, Mr. Blindman, Mr. No-good, Mr. Malice, Mr. Love-lust, Mr. Live-loose, and Mr. Heady.

No. 103. "The Fury:" Bunyan's 'Pilgrim's Progress.'  
FREDERICK BARNARD.

Here is a beautiful landscape, an old church and village by a river at sunset—No. 98, "*Parting Day*," B. W. LEADER, A.R.A., one of three in the Exhibition. (*See sketch on p. 50.*)

The two next pictures (Nos. 104 and 106) are by artists whose work has often been hung out of sight in the Academy.



No. 104. "*'Twas a famous Victory.*" EDWARD R. TAYLOR.

No. 105. "*Consuelo.*" A. C. GOW, A.R.A.



No. 106. "*An English Home.*" ROBERT COLLINSON.

No. 109. "*Study of Lemons.*" RALPH PRATT.

No. 110. "*A Dreamer.*" T. R. SPENCE.

No. 111. "*An Impromptu Toilet.*" JAMES SANT, R.A.  
Portrait of a girl in large hat and chocolate-coloured cloak.

The last, on the line, is a clever picture of London life—*Piccadilly in May*—by the youngest Associate of the Royal Academy, whose portraits we have drawn attention to in years past.

No. 113. "*The Stathe at Ranworth Broad.*" R. W. RADCLIFFE.

Over the door is a landscape we should endeavour to see—

No. 116. "*In Glimmer and Glow.*", VAL DAVIS.



\*

No. 112.

30 X 24.

No. 112. "*Piccadilly :*" Drawing-room Day. EDWARD JOHN GREGORY, A.R.A.



\*

No. 1277.

Miniature of H.R.H. the Princess Beatrice.

E. MOIRA.

[illegible]

No. 138.

No. 132. "To Pastures New." JAMES GUTHRIE.

The principal positions here are occupied by a seashore by J. BRETT; "*A Private View of the Royal Academy*," by W. P. FRITH, and a decorative frieze by SIR FREDERICK LEIGHTON.

**No. 133.** "*Wind against Tide*," near Ilfracombe. J. G. NAISH.



No. 136.

50 X 40.

No. 136. "*Home from the Brazils.*"  
C. W. WYLLIE.



No. 138.

52 X 40.

No. 138. "*Con Amore.*"  
YEEND KING.

Next is one of two fine landscapes, the composition indicated in the artist's sketch below—



No. 142.

48 X 84.

No. 142. "... *these yellow sands.*" J. BRETT, A.R.A.

On either side are portraits—No. 137, W. W. OULESS, R.A., and No. 143, "*Mrs. W. H. Kendal*," VAL PRINSEP, A.R.A.

Next on the line are—No. 148, "*A Dutch Ferry*," North Holland, G. H. BOUGHTON, A.R.A.; and No. 149, "*A Portrait*," G. REID.

Above the foregoing are—No. 134, "*A Garden in France*," MARY L. BREAKELL; No. 139, "*Ploughing up the Stubble in Sussex*,"

C. COLLINS; No. 144, "*A Venetian Girl Fishing*," HILDA MONTALBA; No. 147, "*A Tale of Kassassin*," LANCE CALKIN; No. 150, "*Zuleika*," WILLIAM WONTNER; and No. 152, "*In the Marshes*," ROBERT MEYERHEIM. In the corner is No. 155, "*A Normandy Landscape*," W. E. NORTON; and No. 156, a fine portrait study of a lady, "*L'Etude*," H. FANTIN.

In the centre of the wall is a crowded portrait picture, giving the aspect of the large room in the Royal Academy at the Private View in 1881, when Millais' portrait of Lord Beaconsfield was placed upon a screen. The view is taken from the west end of the Gallery, where Mr. Gow's picture (No. 239) now hangs.



1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

No. 163. "*The Private View, 1881.*" W. P. FRITH.

1. Anthony Trollope, 2. Vernon Harcourt, 3. Gladstone, 4. Robert Browning, 5. Professor Huxley, 6. Sir F. Leighton, P.R.A., 7. Archbishop of York, 8. Lord Coleridge, 9. Oscar Wilde, 10. Ellen Terry, 11. Henry Irving, 12. G. A. Sala, 13. H. S. Marks, R. A., 14. J. E. Millais, R.A., and 15. Portrait of the Artist in the background. The ladies in the foreground are *not* portraits of celebrities.

The following, amongst others, also sat for their portraits—

Sir Julius Benedict, Miss Braddon, John Bright, Sir Stafford Northcote, John Tenniel, George Dumaurier, Baron Huddleston, Lady Burdett-Coutts, Sir Henry Thompson, W. Agnew, M.P., P. H. Calderon, R.A., J. E. Boehm, R.A., and F. Eaton, Secretary. Dimensions of picture, 40 X 76.

On either side of above are two landscapes—No. 157, "*Corrie, Isle of Arran*," and No. 164, "*Sunset Fires*," J. MACWHIRTER, A.R.A.

Above the Frith is No. 158, a long decorative frieze (painted for a private house), entitled "*A Dance*," SIR F. LEIGHTON, P.R.A.; and, on the same wall, Nos. 163 and 167, "*Still Life*," by G. PAICE; No. 154, "*Haymakers Returning*," JOHN FULLWOOD; No. 159, "*The Dawn of Spring*," ALBERT KINSLEY.

No. 162, "*Loch Scavaig, Isle of Skye*," SYDNEY R. PERCY; No. 160, "*A Boat-builder's Shop*," H. GARLAND; No. 166, "*The Capstan*," ARTHUR HOPKINS; and No. 169, "*In the Border Country*," T. H. M'LACHLAN.



No. 170.

39 X 57.

No. 170. "*The Home Quartett.*" Mrs. Lushington and Children.  
ARTHUR HUGHES.

No. 171. "*Shelter.*" H. LE JEUNE, A.R.A.

Next is a picture showing a great advance on last year. Mr. Woods still paints in Venice, and gives us the life of the day with great skill and fidelity.



No. 179.

39 X 57.

No. 179. "*Preparations for the First Communion.*"  
HENRY WOODS, A.R.A.

No. 182. "*Dymphna.*" P. H. CALDERON, R.A.

Over the door is No. 187, "*Andromache feeding Hector's Horses.*"  
G. POPE.



On the other side is No. 190, "*A Gipsy Girl*," C. VAN HAANEN ; No. 191, "*Psyche*," E. J. POYNTER, R.A. ; upright picture, a single figure, characteristic of the painter. Underneath are some clever little pigs, No. 192, "*A Family Group*," W. WEEKES.

No. 194, "*The Faithful Heart*" (old man laying flowers over a grave), P. H. CALDERON, R.A.



No. 195.

24 X 42.

No. 195. "*The Departure of the Herring Boats.*" EDITH HUME.

No. 196. "*Mrs. C. Luxmoore.*" A. HOPKINS.

No. 201. "*At the Sign of the Blue Boar, H. lborn.*" E. CROFTS, A.R.A.



No. 200.

50 X 40.

No. 200. "*Wedding Rings.*" J. C. HORSLEY, R.A.





\*

No. 202.

28 X 41.

No. 202. "*Oyster Dredgers.*" C. NAPIER HEMY.

No. 203. "*The Geneva Cross.*" THOMAS DAVIDSON.

Aloft are No. 204, "*Where the Toad and Newt encamp,*" F. H. WALKER; No. 205, "*An Arab Girl,*" ANNIE CHAPLIN; No. 206, "*What of the War?*" P. W. STEER.

... No. 207. "*A French Kitchen Garden.*" E. STOTT.

On the line in this corner are—No. 208, "*Flirtation,*" ENGÈNE DE BLAAS, remarkable for grace of colour and good drawing. Other pictures to mention here are No. 209, "*Topsham-on-Exe,*" EDWIN IZARD; No. 210, "*A Spanish Mill,*" A. STOKES; No. 213, "*Darby and Joan,*" JOHN R. REID; No. 218, "*The Dogana,*" Venice, FRANK DILLON; No. 219, "*Passe-roses,*" H. FANTIN; more especially, No. 220, "*Vestal,*" a figure in white and gold veil in profile, half length, SIR F. LEIGHTON, P.R.A., and No. 224, "*A Mask Shop in Venice,*" C. VAN HAANEN, skilful in colour and refined in treatment. We end this gallery with a pleasant face, No. 223, "*Helweh,*" WILLIAM GALE.



The central picture, at the head of the large gallery, is Mr. Calderon's, No. 241, being part of the decoration of a dining-room. In 1881 another panel of the series hung in the same position in this gallery.<sup>1</sup>

The following occupies the corner of the room near SIR JOHN GILBERT'S "*Trumpeter*"—



\*

No. 232.

93 X 63.

No. 232. "*Too late, too late, ye cannot enter now.*"

F. DICKSEE, A.R.A.

A dark, powerful picture ; draperies elaborately painted.

Above are No. 233, "*After Sundown*," F. R. BINNS ; No. 234, "*Wild Duck Shooting*," STUART LLOYD ; No. 237, "*The Edge of the Birch Wood*," R. S. TEMPLE ; No. 238, "*Selling her Chickens*," J. C. ADAMS ; No. 242, "*Superstition*," E. SAINSBURY ; No. 243, "*Materfamilias*" (good puppies), A. W. STRUTT ; and landscapes, especially No. 246, "*Autumn*," A. GLENDENING, Jun.; and No. 237.

<sup>1</sup> See ACADEMY NOTES for 1881, p. 23.



No. 239.

52 X 78.

No. 239. "*Trophies of Victory.*" A. C. GOW, A.R.A.

The army of the States General, led by Maurice of Nassau, defeated Albert of Austria, 2nd July, 1600. Examining the standards after the battle.



No. 241.

82 X 65.

No. 241. "*Joyous Summer.*" P. H. CALDERON, R.A.

On either side of Mr. Calderon's picture are—

No. 240. "*Portrait of General Lord Wolseley.*" F. HOLL, R.A.

No. 248. "*Portrait of Mrs. William Lee.*" W. P. FRITH, R.A.



No. 247.

48 x 72.

No. 247. "*The Forgotten Sheaf.*" F. S. WALKER.

Next on the line is a Spanish picture full of humour and vivacity.



No. 249.

48 x 72.

No. 249. "*The Meal at the Fountain.*" J. B. BURGESS, A.R.A.

No. 250. "*H.R.H. The Duke of Cambridge;*" full length, in Field Marshal's uniform. F. HOLL, A.R.A.

Here is a fine landscape in Carnarvonshire; rocks and gloomy lake — No. 255, "*Llyn-yr-Adar*" (the "*Adder's Rock*"), J. W. OAKES, A.R.A. [Door.]

No. 260. "*The Ides of March*." E. J. POYNTER, R.A.

*Cæsar.* "Yet Cæsar shall go forth : for these predictions  
Are to the world in general as to Cæsar.

*Calphurnia.* "When beggars die there are no comets seen :  
The heavens themselves blaze forth the death of princes."

*Julius Cæsar*, act ii. scene 2.

Cæsar and Calphurnia are seen standing in the loggia of the Julian Palace ; contrasting effects of a blue night-sky (with comet), and a lamp lighting the bust of Cæsar, reflected on the marble floor.



No. 261.

39 X 28.

No. 261. "*Dost know this Waterfly ?*" JOHN PETTIE, R.A.

No. 262. "*They had been Boys together.*" T. FAED, R.A.

Interior ; pathetic meeting between a rich and a poor man late in life.

Above are—"Portrait of a Lady" (No. 259), N. H. J. BAIRD ; and landscapes, No. 257, "*Still Waters Run Deep*," GEORGE CHESTER ; No. 264, "*On the Shore*," near Barmouth, ALBERT HARTLAND ; No. 267, "*Man of the World*," JAMES CLARK ; and No. 268, "*The Old River-side Tree*," E. PARTON.

- No. 269. "*The Herd of Swine*," St. Mark v. 13, 14.  
BRITON RIVIERE, R.A.

No. 270. "*The Marquis of Salisbury*." J. E. MILLAIS, R.A.  
The centre of the wall is composed as follows :—



No. 273.

46 X 72.

- No. 273. "*A Lonely Country*." A. WALLACE RIMINGTON.

No. 272. "*Watching the Stalkers*." J. S. NOBLE.

Underneath, in the place of honour, is the most important picture of the year ; an episode in the life of Voltaire in the summer of 1725.



No. 271.

56 X 80.

- No. 271. "*Voltaire*." W. Q. ORCHARDSON, R.A.

The rough treatment of the Duc de Sulli's guest is described in Carlyle's *Life of Frederick the Great*. (See extract in *Official Catalogue*.)





\*

No. 276.

66 X 48.

No. 276. "*Fading Light.*" JAMES E. GRACE.



\*

No. 286.

54 X 31.

No. 286. "*Katie.*" G. F. WATTS, R.A.



\*

No. 293.

52 X 26.

No. 293. "*Violet.*" EDGAR HANLEY.

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No. 278. "*The Rt. Hon. John Bright, M.P.*" F. HOLL, R.A.

No. 279. "*Gathering the Flock ;*" sheep in the Highlands ; sunset.  
H. W. B. DAVIS, R.A.

No. 280. "*The Late Bishop of Llandaff.*" W. W. OULESS, R.A.

Above are two Cornwall sea pieces, No. 281, "*High Tide at Kynance,*" SIDNEY R. PERCY ; No. 282, "*A Rising Gale,*" WALTER J. SHAW ; also, No. 283, "*Chill November,*" JAMES KINNEAR.

No. 286. "*Katie.*" G. F. WATTS, R.A.

(*Sketched by the artist on p. 29.*)

No. 287. Portrait of "*Frederick Leighton, Esq.*" (father of the President of the Royal Academy). H. T. WELLS, R.A.



\*

No. 288.

34 X 61.

No. 288. "*Egypt, 1882.*" J. E. HODGSON, R.A.

No. 289. "*Mrs. French Brewster.*" JAMES SANT, R.A.

No. 290. "*The Valley of the Shadow of Death.*" T. WATT CAPE.

No. 292. "*Stony Land.*" A. H. MARSH.

No. 293. "*Violet.*" EDGAR HANLEY.

No. 294. "*Moonrise on a Teesdale Moor.*" T. H. M'LACHLAN.

No. 296. "*The Way to the Temple.*" (Diploma picture.)

L. ALMA-TADEMA, R.A.

A small, single-figure picture ; in the background a procession of priestesses, with musical instruments, on the way to the temple of a pagan deity.

Next is an important landscape ; one of a series illustrating the Thames from its source to the sea.



No. 297.

56 X 84.

No. 297. "*Windsor.*" VICAT COLE, R.A.

[Door.]

No. 298. "*Returning from the Pasture ;*" Ghizeh.  
F. GOODALL, R.A.

No. 299. "*Portrait of the Right Hon. W. E. Gladstone, M.P.*"  
J. R. HERBERT, R.A.

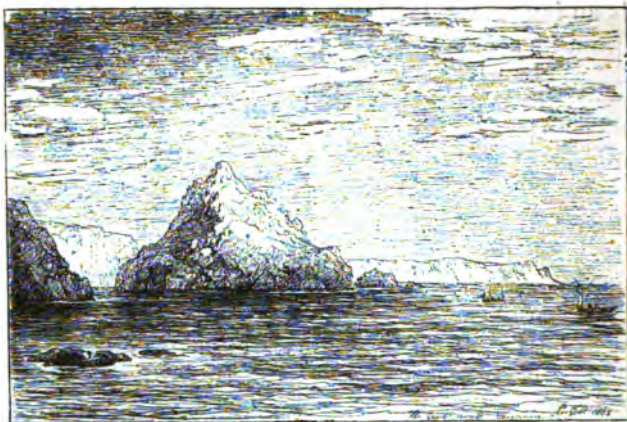
[Door.]



No. 303.

26 X 40.

No. 303. "*Parted.*" PETER MACNAB.



No. 301.

50 X 74.

No. 301. "*The Gull Rock ;*" off Kynance Cove, Cornwall.  
EDMUND GILL.

No. 302. "*The Haunt of the Moor-hen.*" W. W. CAFFYN.

No. 304. "*The Rev. E. Carr Glyn.*" JOHN COLLIER.



No. 305.

73 X 39.

No. 305. "*Daughters of Eve.*" G. D. LESLIE, R.A.  
In a sunny English orchard ; green, brown and white dresses.

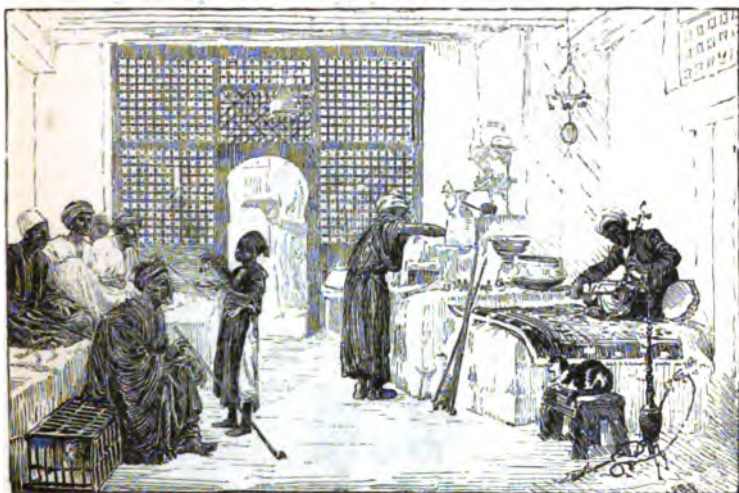
- No. 306. "*A Brook in the Meadows.*" T. S. COOPER, R.A.  
 No. 307. "*The Vega of Granada.*" R. ANSDALL, R.A.  
 No. 308. "*The Countess of Dalhousie.*" CAROLUS DURAN.  
 No. 312. "*Count Ferdinand de Lesseps.*" G. P. A. HEALY.



No. 314.

28 x 36.

- No. 314. "*Tender Thoughts.*" WILLIAM F. YEAMES, R.A.  
 No. 315. "*A Wounded Bandit Chief.*" J. R. HERBERT, R.A.  
 No. 316. "*Morning;*" a child, W. C. T. DOBSON, R.A.



No. 322.

46 x 68.

- No. 322. "*A Coffee-shop,*" Cairo. FREDERICK GOODALL, R.A.  
 No. 323. "*Forget-me-not.*" J. E. MILLAIS, R.A.

In the centre of the wall is Sir F. Leighton's principal picture, sketched overleaf; the figure in light plum-coloured robe.





No. 330.

48 X 32.

No. 330. "*Kittens.*" SIR F. LEIGHTON, P.R.A.

No 346.

36 X 22.

\* No. 346. "*Beyond.*" H. SCHMALZ, by Google

On either side are two of MR. HOOK's pictures, No. 324, "*The Wily Angler*," children fishing by a stream; and No. 331, children with donkey-cart on sea coast.

Above the line on this wall are—No. 329, an upright landscape by SIR ARTHUR CLAY, B.T.; No. 333, "*Mrs. H. Hall*," in fancy dress, A. DAMPIER MAY; No. 340, "*Under Consideration*," M. SMYTHSON; No. 345, "*Mrs. Charles Cheston*," W. R. SYMONDS; No. 346, "*Beyond*," HERBERT SCHMALZ (sketched on page 34), and No. 347, "*Guilty or not Guilty?*" R. P. STAPLES.



No. 334.

50 X 40.

No. 334. "*Prof. Huxley*," J. COLLIER.

No. 332. "*Memories*," SIR F. LEIGHTON, P.R.A.

No. 341. "*The Ransom*," JOHN PETTIE, R.A.



No. 342.

45 X 30.

No. 342. "*Honeymooning in Switzerland*," W. P. FRITH, R.A.

On this wall are the best works of several well-known painters, notably—No. 343, "*An Oleander*," L. ALMA-TADEMA, R.A.; a girl seated in a marble courtyard with oleanders in blossom; a brilliant example of the painter.

The last, on the line, is—

No. 344. "*The Old Clock*." H. S. MARKS, R.A.

(*Sketched below.*)



No. 344.

49 X 31.





- No. 368. "*Harvest Time.*" ALFRED A. GLENDENING.  
 No. 369. "*Portrait of Hans Richter.*" H. HERKOMER, A.R.A.



\* No. 370. "*Foes or Friends?*" P. R. MORRIS, A.R.A. 42 X 72.

Above are—No. 371, "*A Silent Pool*," F. E. BODKIN; a quiet corner on the upper Thames, with swans; and No. 372, "*The Eve of the Regatta*," WILLIAM LOGSDAIL.

No. 375. "*Mrs. Arthur Street*" (the artist's daughter).  
 H. T. WELLS, R.A.

No. 376. "*A Salmon River.*" J. W. OAKES, A.R.A.

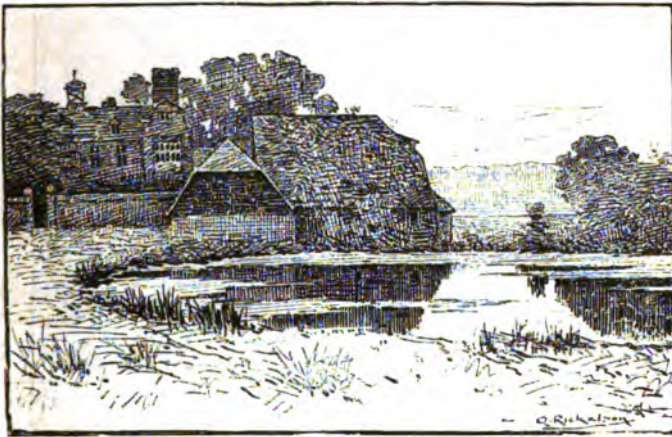


\* No. 379. "*The Apple of his Eye.*" JOHN WHITE. 42 X 72.

On the north wall are—No. 381, "*Sark*;" Morning, STUART LLOYD; No. 382, "*Ave Maria*," PATRICK W. ADAM; No. 383, "*The Bubbles*," J. W. WATERHOUSE; and No. 384, "*The Coundrel*," EDWIN HUGHES.

No. 385. "*Bianca Capella.*" W. C. T. DOBSON, R.A.

No. 387. "*The Half-way House.*" JOHN SMART.



No. 388.

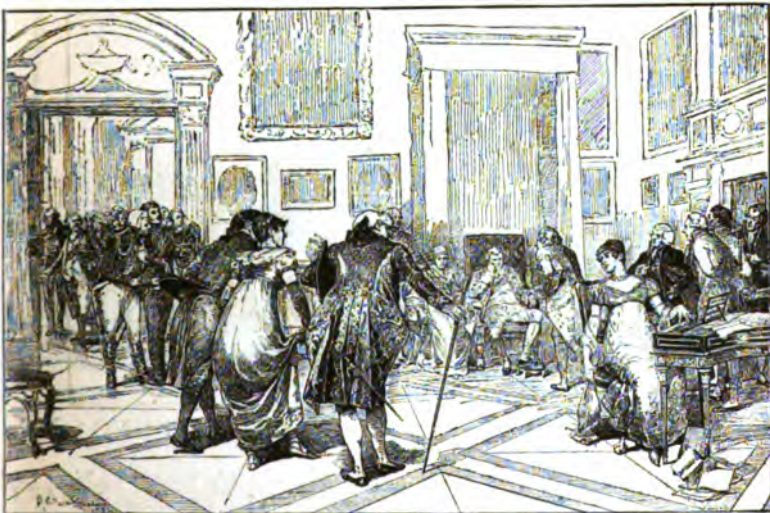
36 X 54.

No. 388.

"And one, an English home—grey twilight poured  
On dewy pastures, dewy trees,  
Softer than sleep; all things in order stored,  
A haunt of ancient peace."

O. RICKATSON.

The above picture obtained the Creswick Scholarship prize in the Royal Academy Schools, 1882.



No. 386.

52 X 74.

No. 386. "*An Audience.*" H. GILLARD GLINDON.



No. 392.

51 X 62.

No. 392. "*Old Playfellows.*" BRITON RIVIERE, R.A.

On either side are two delightful pictures of children by P. R. MORRIS, A.R.A.—No. 391, "*The Tambour-Minor,*" and No. 397, "*The Promenade;*" and above, a landscape, with sheep and lambs (No. 393), entitled "*Fune,*" HENRY GIBBS.



No. 398.

48 X 84.

No. 398. "*Ben Eay*" (in sunset glow). H. W. B. DAVIS, R.A.

Above are No. 399, "*At Last!*" F. G. COTMAN; No. 400, "*Southbrook Farm,*" E. SOUTHGATE; and No. 401, "*Fishing-boats at Scheveningen,*" H. W. MESDAG.

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No. 402. "*A Feather in her Cap.*" JOHN MORGAN.



No. 399. "At Last!" FRED G. COTMAN.

48 X 76.

A soldier returning home; a woman on the bank, dog swimming to meet him.

No. 403. "Mrs. J. E. Champney." P. H. CALDERON, R.A.

Here are several pictures to notice. No. 404, "In a Quiet Street," W. G. DAFFARN; No. 405, "Cendrillon," EMILE METZ-MACHER; and Nos. 406 and 407, two small landscapes, by F. GOODALL, R.A.



No. 411.

50 X 40.

No. 411. "To everything there is a season, and a time to every purpose under the heavens." G. F. WETHERBEE.

Above, on this wall, is No. 408, "Recreation" (monks), by W. D. SADLER. Two "bits" of real life are sketched on next page.



No. 413.

34 X 29.

No. 413. "*Three Little Kittens.*" J. CLARK.

No. 414.

55 X 39.

No. 414. "*Returning after the Honeymoon.*" VAL PRINSEP, A.R.A.

[Door.]

On the other side is a fair girl "*Asleep*" amongst the roses, by MARCUS STONE, A.R.A., a picture of perfume; and above it, a "*Harvest Field*" (No. 418), by A. E. EMSLIE.



No. 422. 49 X 27.

No. 422. "*The Gentle Craft*" (a 17th century fisherman).

H. S. MARKS, R.A.



No. 424. 27 X 27.

No. 423. "*The Signal*" R. W. MACBETH, A.R.A.

No. 424. "*Off Duty*." J. E. HODGSON, R.A.



No. 421.

43 X 72.

No. 421. "*The Apostate*." JOHN SCOTT.

On the south wall are—No. 426, "*What is It?*" W. B. BAIRD ; No. 427, "*An Old Nag*," E. CROWE, A.R.A.; No. 428, "*Mrs. Miller*," P. H. MILLER; and landscapes—No. 429, P. C. BOVILL; No. 433, J. C. ADAMS; No. 439, M. E. DOCKREE; and No. 446, O. RICKATSON.





No. 434.

56 X 37.

No. 434. "*Nerina*." C. E. PERUGINI.No. 435. "*Autumn Morning*." VICAT COLE, R.A.No. 442. "*Rev. T. T. Carter*." FRANK HOLL, R.A.

No. 440.

49 X 38.

by Google

No. 440.} "*Fighting his Battles o'er again*." WALTER C. HORSLEY.

|                 |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                                     |  |  |  |  |  |  |  |  |  |  |  |            |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
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|                 |  |  |  |  |  |  |  |  |  |  |  | SOUTH WALL. |  |  |  |  |  |  |  |  |  |  |  |                                     |  |  |  |  |  |  |  |  |  |  |  |            |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
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|                 |  |  |  |  |  |  |  |  |  |  |  | 504         |  |  |  |  |  |  |  |  |  |  |  | 527                                 |  |  |  |  |  |  |  |  |  |  |  |            |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
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|                 |  |  |  |  |  |  |  |  |  |  |  | 506         |  |  |  |  |  |  |  |  |  |  |  | 509 513 516 522 525                 |  |  |  |  |  |  |  |  |  |  |  | 529        |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
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|                 |  |  |  |  |  |  |  |  |  |  |  | LEADER      |  |  |  |  |  |  |  |  |  |  |  | FILDES                              |  |  |  |  |  |  |  |  |  |  |  | WALLER     |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
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| 497             |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                                     |  |  |  |  |  |  |  |  |  |  |  |            |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
|                 |  |  |  |  |  |  |  |  |  |  |  | 498         |  |  |  |  |  |  |  |  |  |  |  | RIVIERE                             |  |  |  |  |  |  |  |  |  |  |  |            |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
| 496 495 494 493 |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                                     |  |  |  |  |  |  |  |  |  |  |  |            |  |  |  |  |  |  |  |  |  |  |  | 535 534     |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
|                 |  |  |  |  |  |  |  |  |  |  |  | VI. DOOR    |  |  |  |  |  |  |  |  |  |  |  | V.                                  |  |  |  |  |  |  |  |  |  |  |  | DOOR IV.   |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
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| 489 490 491 492 |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                                     |  |  |  |  |  |  |  |  |  |  |  | MAOWHINTER |  |  |  |  |  |  |  |  |  |  |  | 443 447     |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
|                 |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                                     |  |  |  |  |  |  |  |  |  |  |  |            |  |  |  |  |  |  |  |  |  |  |  | 450 449     |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
| 488             |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                                     |  |  |  |  |  |  |  |  |  |  |  |            |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
| 487             |  |  |  |  |  |  |  |  |  |  |  | JOHNSON     |  |  |  |  |  |  |  |  |  |  |  | LOGSDAIL                            |  |  |  |  |  |  |  |  |  |  |  | PETTIE     |  |  |  |  |  |  |  |  |  |  |  | WATERHOUSE  |  |  |  |  |  |  |  |  |  |  |  | 451 452 453 454 455 |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
|                 |  |  |  |  |  |  |  |  |  |  |  | 486         |  |  |  |  |  |  |  |  |  |  |  | 477                                 |  |  |  |  |  |  |  |  |  |  |  | 476        |  |  |  |  |  |  |  |  |  |  |  | 471         |  |  |  |  |  |  |  |  |  |  |  | 470                 |  |  |  |  |  |  |  |  |  |  |  | 462 |  |  |  |  |  |  |  |  |  |  |  | 461 |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
|                 |  |  |  |  |  |  |  |  |  |  |  | 485         |  |  |  |  |  |  |  |  |  |  |  | 484                                 |  |  |  |  |  |  |  |  |  |  |  | 478        |  |  |  |  |  |  |  |  |  |  |  | 475         |  |  |  |  |  |  |  |  |  |  |  | 472                 |  |  |  |  |  |  |  |  |  |  |  | 469 |  |  |  |  |  |  |  |  |  |  |  | 464 |  |  |  |  |  |  |  |  |  |  |  | 463 |  |  |  |  |  |  |  |  |  |  |  | 460 |  |  |  |  |  |  |  |  |  |  |  | 459 |  |  |  |  |  |  |  |  |  |  |  |
|                 |  |  |  |  |  |  |  |  |  |  |  | 483         |  |  |  |  |  |  |  |  |  |  |  | 482                                 |  |  |  |  |  |  |  |  |  |  |  | 479        |  |  |  |  |  |  |  |  |  |  |  | 474         |  |  |  |  |  |  |  |  |  |  |  | 473                 |  |  |  |  |  |  |  |  |  |  |  | 468 |  |  |  |  |  |  |  |  |  |  |  | 467 |  |  |  |  |  |  |  |  |  |  |  | 465 |  |  |  |  |  |  |  |  |  |  |  | 468 |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |
|                 |  |  |  |  |  |  |  |  |  |  |  | 481         |  |  |  |  |  |  |  |  |  |  |  | 480                                 |  |  |  |  |  |  |  |  |  |  |  |            |  |  |  |  |  |  |  |  |  |  |  |             |  |  |  |  |  |  |  |  |  |  |  |                     |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  | 466 |  |  |  |  |  |  |  |  |  |  |  | 458 |  |  |  |  |  |  |  |  |  |  |  | 457 |  |  |  |  |  |  |  |  |  |  |  |     |  |  |  |  |  |  |  |  |  |  |  |



No. 448. 64 X 40.

No. 448. "*Nature's Mirror.*" JOHN MACWHIRTER, A.R.A.

This gallery contains three of the most remarkable pictures of the year; MR. FILDES' "*Wedding*," and the important compositions of J. W. WATERHOUSE and W. LOGSDAIL; all three comparatively young painters.



Above No. 448 are—No. 447, "*Grist from the Mill*," A. C. SEALY; and No. 454, "*A Girl Playing on a Concertina*," E. OPIE.

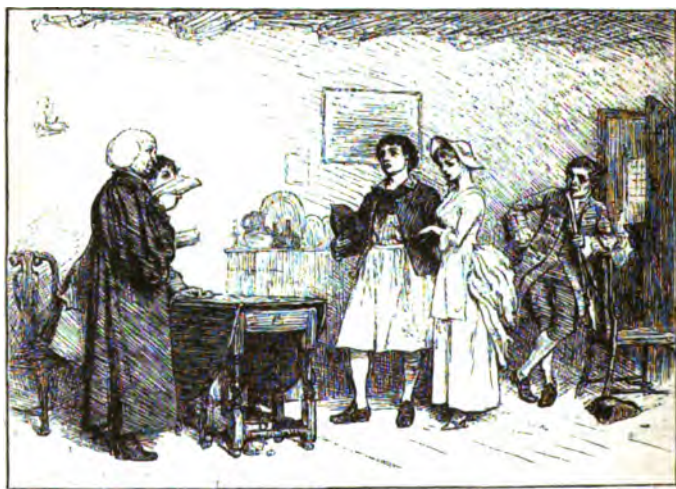


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No. 450.

36 X 26.

No. 460. "*Sunflower*." G. A. STOREY, A.R.A.



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No. 460.

25 X 33.

No. 460. "*A Fleet Marriage*." C. GREEN.

No. 461. "*A Quarry on the Hill*." A. T. WELLS, R.A.



No. 478.

34 X 54.

No. 478. "*Happy Days.*" R. W. ALLAN.

On the left, on the line, is a large picture of Italian court life in the fifth or sixth centuries, No. 462, "*The Favourites of the Emperor Honorius,*" J. W. WATERHOUSE; interior with courtiers and pigeons.

Above on this wall are also No. 456, "*Cardinal Beaton,*" W. E. LOCKHART; No. 484, "*The Horse-boat,*" W. RAINEY; No. 465, "*Willows at Cookham,*" CHARLES EYLES; No. 467, "*A Travelling Cobbler,*" JOSEPH HENDERSON; and landscapes, No. 469, ARTHUR HAWKSLEY; No. 475, FRANK WALTON; and No. 479, A. W. WILLIAMS.



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No. 484.

34 X 22.

No. 484. "*Charity.*" H. T. SCHÄFER.

In the centre of the wall is No. 471, "*A Fester's Merry Thought,*" J. PETTIE, R.A.; and on either side, No. 470, "*Samuel Cousins,*" E. LONG, R.A.; and No. 476, "*Bp. of Norwich,*" W. W. OULESS, R.A.

No. 477. "*The Piazza.*" WILLIAM LOGSDAIL.

Outdoor life in Venice, a dashing picture, crowded with figures, variety of character and costume; background, St. Mark's Church.

- No. 485. "*Chez nous.*" CLAUDE CALTHROP.  
 No. 486. "*Kate Kearney.*" W. P. FRITH, R.A.



- \* No. 487. 69 x 56.  
 No. 487. "*Clais na Meirlach :*" the Ravine of the Thieves. C. E. JOHNSON.



- \* No. 493. 35 x 26.  
 No. 493. "*The Professor.*" H. S. MARKS, R.A.

No. 488. "*Dr. Wordsworth.*" H. T. MUNNS.

Near the door are two landscapes, No. 490, "*The Orkney Islands,*" C. T. BURT; and No. 491, "*A Hillside,*" J. L. PICKERING.

No. 492. "*Wayside Rest;*" girl in grey dress. G. D. LESLIE, R.A.

No. 493. "*The Professor.*" H. S. MARKS, R.A.

No. 494. "*Penelophon.*" ROBERT HERDMAN.



No. 498.

73 x 55.

No. 498. "*The Last of the Crew.*" BRITON RIVIERE, R.A.

Near the above are—No. 499, "*A November Morning,*" ROBERT SALSURY; No. 500, "*Quiet Moments,*" PERCY THOMAS; No. 507, "*La Dinette,*" E. FRÈRE; No. 513, "*Timber Waggon,*" M. FISHER.

The principal portraits here are—No. 514, "*Lord Winmarleigh,*" FRANK HOLL, A.R.A.; No. 523, "*Sir Richard Cross,*" HUBERT HERKOMER, A.R.A.; and No. 509, "*Rev. D. P. Chace,*" W. R. SYMONDS. No. 516, "*Autumn Echoes*" (stag and grouse), S. CARTER.

The central picture on the south wall is—

No. 515. "*The Village Wedding.*" LUKE FILDES, A.R.A.

This is Mr. Fildes' most important work since "*The Return of a Penitent*" in 1879; a crowd of villagers in holiday attire coming forward in procession towards the spectator, with admiring rustics at the roadside. A realistic picture, painted with great fidelity both as to character and colour. The effect rather dazzling and overwhelming; but a true picture of village manners and costume in the latter part of the nineteenth century. For this the historian will be thankful (as he may be to Mr. Frith for his more fashionable crowd sketched on p. 19); the splendid guardsman in red undress jacket in the centre of the group will soon be a figure of the past. It is to be regretted, for the sake of future reference, that this picture has not been recorded in a sketch like "*The Casuals*," "*The Widower*," and "*The Return of a Penitent*."



No. 508.

48 x 60.

No. 508. "*Green Pastures and Still Waters.*"

B. W. LEADER, A.R.A.

Mr. Leader's principal picture is in Gallery I., No. 98.

No. 522. "*A Relic of the Clans.*" C. E. JOHNSON.

No. 525. "*Mrs. Tom Mitchell.*" JAMES CHARLES.

No. 530. "*A Guitar-player.*" W. P. FRITH, R.A.





No. 524.

48 x 75.

No. 524. "*The Day of Reckoning.*" S. E. WALLER.

This picture will be engraved, and published by Messrs. Dowdeswell, New Bond Street



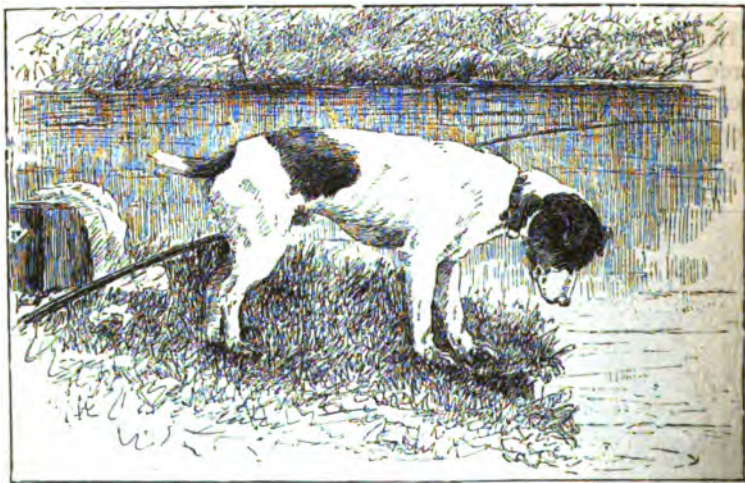
No. 536.

48 x 56.

No. 531. "*Gentle Autumn.*" FRANK WALTON.

The last pictures we notice in this gallery are the fine landscape sketched above; No. 534, "*Carrara Marble Quarries*," C. H. POINGDESTRE; and No. 535, "*Alnaschar's Fortune*," W. E. LOCKHART, two Orientals in a bazaar; one kicking over tray of goods, melodramatically.

|           |     |     |     |         |     |     |            |     |     |     |     |     |     |     |     |     |     |     |     |      |          |     |     |           |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |         |         |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|-----------|-----|-----|-----|---------|-----|-----|------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|----------|-----|-----|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|---------|---------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 625       | 626 | 627 | 628 | 629     | 630 | 631 | 632        | 633 | 634 | 635 | 636 | 637 | 638 | 639 | 640 | 641 | 642 | 643 | 644 | DOOR | 645      | 646 | 647 | 648       | 649 | 650 | 651 | 652 | 653 | 654 | 655 | 656 | 657 | 658 |     |     |     |     |     |     |         |         |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 625       | 626 | 627 | 628 | W. HUNT |     |     |            |     |     |     |     |     |     |     |     |     |     |     |     |      | S. LUCAS |     |     |           |     |     |     |     |     |     |     |     |     |     |     |     |     | 666 | 667 | 668 | 669     | 670     | 671 | 672 | 673 | 674 | 675 |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 616       | 617 | 618 | 619 | W. HUNT |     |     |            |     |     |     |     |     |     |     |     |     |     |     |     |      | S. LUCAS |     |     |           |     |     |     |     |     |     |     |     |     |     |     |     |     | 666 | 667 | 668 | 669     | 670     | 671 | 672 | 673 | 674 | 675 |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| VII. DOOR |     |     |     |         |     |     |            |     |     |     |     |     |     |     |     |     |     |     |     |      | VI.      |     |     |           |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |         | DOOR V. |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 616       | 617 | 618 | 619 | W. HUNT |     |     |            |     |     |     |     |     |     |     |     |     |     |     |     |      | S. LUCAS |     |     |           |     |     |     |     |     |     |     |     |     |     |     |     |     | 666 | 667 | 668 | 669     | 670     | 671 | 672 | 673 | 674 | 675 |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 614       | 615 | 616 | 617 | HACKER  |     |     |            |     |     |     |     |     |     |     |     |     |     |     |     |      | S. LUCAS |     |     |           |     |     |     |     |     |     |     |     |     |     |     |     |     | 666 | 667 | 668 | 669     | 670     | 671 | 672 | 673 | 674 | 675 |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 604       | 605 | 606 | 607 | 608     | 609 | 610 | SCHOLDERER |     |     |     |     |     |     |     |     |     |     |     |     |      |          |     |     | K. WARREN |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     | MERRITT |         |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     | 652 | 653 | 654 | 655 | 656 | 657 | 658 | 659 | 660 | 661 | 662 | 663 | 664 | 665 | 666 | 667 | 668 | 669 | 670 | 671 | 672 | 673 | 674 | 675 |
| 601       | 602 | 603 | 604 | 605     | 606 | 607 | 608        | 609 | 610 | 611 | 612 | 613 | 614 | 615 | 616 | 617 | 618 | 619 | 620 | 621  | 622      | 623 | 624 | 625       | 626 | 627 | 628 | 629 | 630 | 631 | 632 | 633 | 634 | 635 | 636 | 637 | 638 | 639 | 640 | 641 | 642     | 643     | 644 | 645 | 646 | 647 | 648 | 649 | 650 | 651 | 652 | 653 | 654 | 655 | 656 | 657 | 658 | 659 | 660 | 661 | 662 | 663 | 664 | 665 | 666 | 667 | 668 | 669 | 670 | 671 | 672 | 673 | 674 | 675 |     |     |     |     |     |     |     |
| 601       | 602 | 603 | 604 | 605     | 606 | 607 | 608        | 609 | 610 | 611 | 612 | 613 | 614 | 615 | 616 | 617 | 618 | 619 | 620 | 621  | 622      | 623 | 624 | 625       | 626 | 627 | 628 | 629 | 630 | 631 | 632 | 633 | 634 | 635 | 636 | 637 | 638 | 639 | 640 | 641 | 642     | 643     | 644 | 645 | 646 | 647 | 648 | 649 | 650 | 651 | 652 | 653 | 654 | 655 | 656 | 657 | 658 | 659 | 660 | 661 | 662 | 663 | 664 | 665 | 666 | 667 | 668 | 669 | 670 | 671 | 672 | 673 | 674 | 675 |     |     |     |     |     |     |     |
| 601       | 602 | 603 | 604 | 605     | 606 | 607 | 608        | 609 | 610 | 611 | 612 | 613 | 614 | 615 | 616 | 617 | 618 | 619 | 620 | 621  | 622      | 623 | 624 | 625       | 626 | 627 | 628 | 629 | 630 | 631 | 632 | 633 | 634 | 635 | 636 | 637 | 638 | 639 | 640 | 641 | 642     | 643     | 644 | 645 | 646 | 647 | 648 | 649 | 650 | 651 | 652 | 653 | 654 | 655 | 656 | 657 | 658 | 659 | 660 | 661 | 662 | 663 | 664 | 665 | 666 | 667 | 668 | 669 | 670 | 671 | 672 | 673 | 674 | 675 |     |     |     |     |     |     |     |
| 601       | 602 | 603 | 604 | 605     | 606 | 607 | 608        | 609 | 610 | 611 | 612 | 613 | 614 | 615 | 616 | 617 | 618 | 619 | 620 | 621  | 622      | 623 | 624 | 625       | 626 | 627 | 628 | 629 | 630 | 631 | 632 | 633 | 634 | 635 | 636 | 637 | 638 | 639 | 640 | 641 | 642     | 643     | 644 | 645 | 646 | 647 | 648 | 649 | 650 | 651 | 652 | 653 | 654 | 655 | 656 | 657 | 658 | 659 | 660 | 661 | 662 | 663 | 664 | 665 | 666 | 667 | 668 | 669 | 670 | 671 | 672 | 673 | 674 | 675 |     |     |     |     |     |     |     |
| 601       | 602 | 603 | 604 | 605     | 606 | 607 | 608        | 609 | 610 | 611 | 612 | 613 | 614 | 615 | 616 | 617 | 618 | 619 | 620 | 621  | 622      | 623 | 624 | 625       | 626 | 627 | 628 | 629 | 630 | 631 | 632 | 633 | 634 | 635 | 636 | 637 | 638 | 639 | 640 | 641 | 642     | 643     | 644 | 645 | 646 | 647 | 648 | 649 | 650 | 651 | 652 | 653 | 654 | 655 | 656 |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |



20 X 20

(The above is a sequel to No. 1468 in Gallery XI.)

No. 545. "*Mrs. Anstruther Thomson.*" JAMES SANT, R.A.

On the first wall are a number of small pictures—No. 541, "*His Portrait*," M. GOODMAN; No. 542, "*Full and fair ones, come and buy*," JOSEPH BUNKER; No. 543, "*Egyptian Fellah Woman*," ALICE M. CHAMBERS; No. 544, "*Moonlight Bay*," F. W. MEYER; and No. 551 "*The Student*," FLORENCE MARTIN.





No. 560.

40 X 56.

No. 560. "*War.*" ANNA LEA MERRITT.

No. 563. "*Boa Charmer, Cairo.*" THEODORE RALL.

In the centre of the wall facing the entrance to the Academy are three pictures (Nos. 575, 576, and 577), hung exactly as overleaf, they form the centre of a group of pictures, many of which we omit mention of for want of space. There are also several good landscapes here to notice, some hung above the line.



No. 567.

30 X 20.

No. 567. "*Untroubled.*"  
J. H. LEWIS.



No. 572.

36 X 28.

No. 572. "*Forget-me-not.*"  
G. C. HINDLEY.



No. 575.

60 X 120.

No. 575. "*Love and War:*" in the Abbotsbury Swannery. BOUVERIE GODDARD.



No. 576.

72 X 100.

No. 576. "*A Hymn to Osiris.*" KNIGHTON WARREN.



No. 577.

28 X 78.

No. 577. "*Rye, Sussex.*" LESLIE THOMSON.

No. 580. "*From the Wrong Cask.*" F. ANDREOTTI.



No. 592. "The Last Chord." OTTO SCHOLDERER.

No. 593. "*Bay of Constantine receiving Guests.*" F. A. BRIDGMAN.

No. 602. "*A Calm :*" Bay of Naples. F. W. JACKSON.

No. 607. "*A Harvest Offering.*" C. F. LOWCOCK.

No. 611. "*Lochaber no more.*" J. WATSON NICOL.



No. 613. "Relics of the Brave." ARTHUR HACKER.

Next is an excellent picture by a young painter—

No. 612. "*Church near Quimperlé.*" STANHOPE A. FORBES.





\* No. 603. 72 x 44.

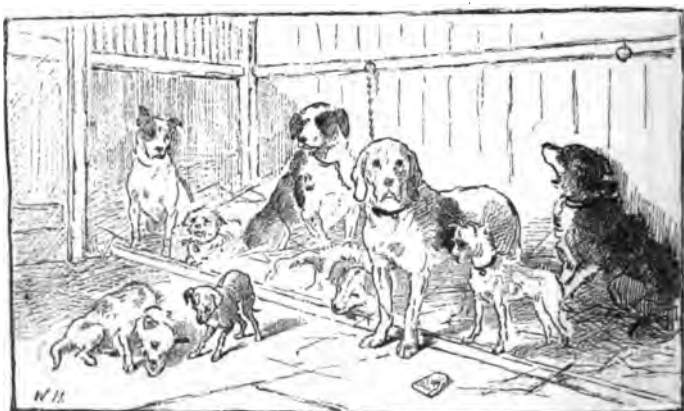
No. 603. "A Fire in the City."  
VINCENT P. YGLESIAS.



\* No. 606. 54 x 36.

No. 606. "Sounding for Shallows at low Nile."  
TRISTRAM ELLIS.

No. 616, JULIA B. FOLKARD; No. 618, "Idleness," ALFRED WARD; No. 619, "A Gathering Storm," C. H. H. MACARTNEY.



\*

No. 620.

40 x 66.

No. 620. "The Dogs' Home." WALTER HUNT.

No. 621. "The First Frost." ALFRED PARSONS.

No. 622. "The Medway," Rochester. J. CAMPBELL NOBLE.

No. 625. "Bettina." A. D. LANCASTER.

No. 627. "*Two Old Friends*" (horses). A. LEMON.

No. 634. "*A Poor Relation.*" C. HAIGH WOOD.



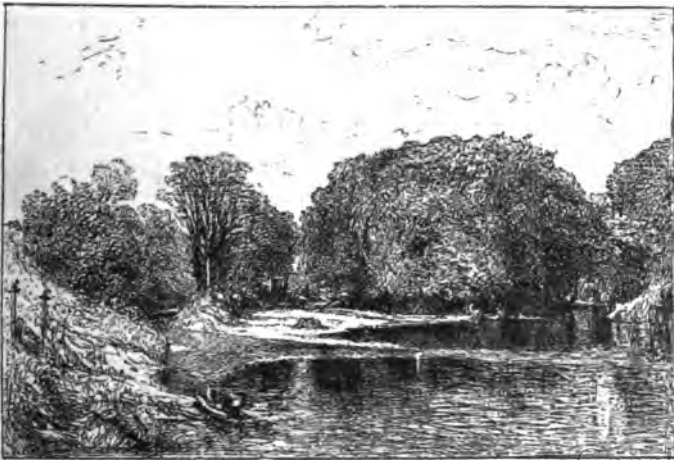
No. 635.

48 X 72.

No. 635. "*A Spill,*" not much harm done. JOHN R. REID.

Here are some strong pictures on the line—No. 635 (*sketched above*); No. 642, "*Maternité*" (a poor woman, with painful expression, carrying an infant, and looking at a sumptuous picture of "*Madonna and Child*"), R. BOTTOMLEY; and MR. S. LUCAS' "*'Whip' for Van Tromp,*" No. 653.

[*Door.*]



No. 648.

Digitized by Google 32 X 50.

No. 648. "*A North Country Stream.*" ALFRED W. HUNT.

No. 647. "*Cottage Flowers.*" MARY LEADER.

No. 653.

65 x 48.

No. 653. "*A 'Whip' for Van Tromp: the Admiralty, 1652.*"  
SEYMOUR LUCAS.No. 656. "*Great Excitement.*" TOM LLOYD.

No. 657.

24 x 48.

No. 657. "*The Sport of Kings.*" RADCLIFFE W. RADCLIFFE.No. 667. "*The Baroness Burdett-Coutts.*" E. LONG, R.A.No. 668, "*Uninvited Guests,*" SYBIL C. PARKER; No. 669, "*Una Vecchia,*" S. M. FISHER; No. 670, "*A Little Maid,*" STEFANO BRUZZI; and No. 671, "*An Indian Adjutant,*" AUG. E. HAYCOCK.

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| SANT ANSDILL FARQUHARSON  |  |  |  |  |  |  |  |  |  |
| 733 732 731 727 728 729 730 M. FISHER                             |  |  |  |  |  |  |  |  |  |
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| SCULPTURE   |  |  |  |  |  |  |  |  |  |
| 677 676 678 680 679 681   |  |  |  |  |  |  |  |  |  |

The first important picture, on the line, is—



No. 678.

72 X 96.

"*Dieu le Veult.*"

No. 678. "*Peter the Hermit preaching the First Crusade.*"  
JAMES ARCHER.

No. 679. "*Sir G. H. Willis.*" J. HANSON WALKER.

No. 686. "*Mother's Darling.*" M. GOODMAN.

No. 687. "*Happy Thoughts.*" EDWIN HUGHES.





No. 688.

48 X 70.

No. 688. { "*Willows whiten, aspens quiver,  
Little breezes dash and shiver  
On the stream that runneth ever.*" } KEELEY HALSWELLE.

Near the above is a powerful study of "lopping" waves and deep blue sea, entitled, "*Lobster-fishers*" (No. 695), COLIN HUNTER.



No. 689.

42 X 62.

No. 689. "*The Return*:" unforgiven. ARTHUR H. WEIGALL.

No. 690. "*A Somersetshire Flood*." EDGAR BARCLAY.

No. 693. "*In Memoriam*;" Monks at work on a stained glass window. F. D. HARDY.

No. 694. "*Giants at Play*" (three navvies). BRITON RIVIERE, R.A.

Above is No 696, "*The Retreat to Corunna, 1809*," R. BEAVIS

In the centre of the wall is No. 701, the figure of Mary, by J. R. HERBERT, R.A.; and next, No. 702, "*Kinlochewe*," Scotch landscape lighted by "sunset fires," H. W. B. DAVIS, R.A.



No. 704.

34 X 46.

No. 704. "*Exercising the Young Ones.*" JOHN EMMS.

On the same wall are—No. 711, "*The Sad Sea Wave*," J. F. FAED; No. 713, W. A. INGRAM; No. 715, S. G. ROWE; No. 717, J. WHITE; and No. 719, "*Le Petit Saltimbanque*," MME. COLIN-LIBOUR; No. 721, "*The Scare*," R. ANSDELL, R.A.; No. 722, "*Thomas à Becket*," SIR J. GILBERT, R.A.; No. 723, "*The Blood Council, Antwerp*;" Trial of a Noble Family in 1567, P. S. HOLLAND.



No. 710.

42 X 84.

No. 710. "*The Temple of Eros.*" HERBERT SCHMALZ.

A procession of Greeks taking offerings of rose wreaths and torches to the white marble temple of the love god.

This picture is to be reproduced by photogravure by Messrs. Goupil & Co., New Bond Street.



No. 700.

45 X 28.

No. 700. "*Trabacolo unloading at the Custom House,*" Venice. CLARA MONTALBA.



No. 751.

61 X 40.

No. 751. "*Thirty Years before Trafalgar.*" GEORGE W. JOY.



No. 742.

52 X 31.

No. 742. "*Love-birds.*" JAMES SANT, R.A.

No. 730, "*Early Summer*:" Sussex, M. FISHER; No. 731, *Cattle and Mountains*, T. S. COOPER, R.A. Above are—No. 732, WELLWOOD RAT-TRAY; No. 739, PROFESSOR CRETIVS; No. 733, J. M. BURFIELD; and No. 738, "*Amiens Cathedral*," J. O'CONNOR; No. 741, "*Golden Treasures*," H. LE JEUNE, A.R.A.; No. 745, "*Homely Toil*," JOSEPH CLARKE; No. 746, "*The Boy of many Friends*," F. CALDERON. Here are two landscapes—No. 743, H. MARTIN; and No. 744, W. PALMER; No. 753, "*Suspected of Witchcraft*," G. H. BOUGHTON, R.A. (single figure).



\* No. 755. "Rough Weather." E. HAYES. 55 X 40.

The central picture is—No. 754, "*Water-carriers of the Alhambra*," R. ANSDALL, R.A.; No. 758, "*Waiting to be Fed*," W. HUNT; No. 759, "*B. Samuelson, M.P.*," H. HERKOMER, A.R.A.; No. 760, "*Water for the Camp*," T. GOODALL, R.A.



\* No. 765. "Mass in a Connemara Cabin." ALOYSIUS O'KELLY. 54 X 72.

There are two important pictures in this corner—No. 764, "*The Joyless Winter Day*," JOSEPH FARQUHARSON: snow-covered landscape with sheep; and No. 777, sketched overleaf.



No. 764 was purchased by the Royal Academy under the terms of the Chantrey Fund.



No. 777.

30 x 38.

No. 777, "*The Surrender*," J. D. LINTON: one of a series illustrating incidents in the life of a soldier in the sixteenth century.

Other numbers to notice are — Nos. 761, "*Gleaners*," H. CAMERON; 762, F. ANDREOTTI; 763, J. BARRETT; 767, "*The Slipper Bazaar*," G. MONTBARD; 770, T. HAINES; 771 (fox with geese), E. DOUGLAS; 773, A. J. HOOK; 774, H. GLINDONI; 775, T. B. W. FORSTER; 776, A. L. MERRITT; 778, C. E. HOLLOWAY; and 779, "*An Old-fashioned Spring*," DAVID CARR.



No. 780.

43 x 36.

No. 780. "*The Ford*." ARTHUR LEMON.

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No. 80a.

No. 802. "*Queen Katharine on the Eve of her Divorce.*"  
R. THORBURN, A.R.A.

In the corner is a fine river picture—No. 793, "*Rochester from the River*," C. W. WYLLIE; also No. 794, "*The Pet*," CARL MUCKE.

No. 803. "*Leaving the Common*." H. T. WELLS, R.A.

No. 805. "*An October Morning*." ALBERT KINSLEY.



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No. 807.

56 X 44.

No. 807. "*Can he forget?*" EDWARD H. FAHEY.

In the centre of the wall is a fine study of the ripple of blue waves round rocks, in a backwater off the Welsh coast, under summer sunshine.



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No. 809.

48 X 84.

No. 809. "*Welsh Dragons*." JOHN BRETT, A.R.A.



No. 810. "*Farm, East Kent.*" T. S. COOPER, R.A.

Above the foregoing are—

No. 811. "*A Quiet Country.*" ALFRED PARSONS.

No. 812. "*Winter.*" JOHN WHITE.

No. 813. "*Two Roses.*" ALFRED WARD.

No. 814. "*Lady Campbell.*" LOUISA STARR.



\*

No. 815.

44 X 34.

No. 815. "*In Memory.*" A. STOCKS.

"All are not taken ! there are left behind  
Living beloveds, tender looks to bring,  
And make the daylight still a blessed thing."

E. B. BROWNING.

On the next page is sketched—

No. 820. "*The Courtship of William II. of Orange.*"

D. W. WYNFIELD.

"William when a lad came over to England to propose for the hand of the princess royal, daughter of Charles I. and Henrietta Maria. The little princess was ill in bed at the time, but William, being determined to see her, persuaded her brother to admit him and his tutor to her presence. The King and Queen having heard of this, concealed themselves behind the curtains on the other side of the bed, and listened to the young prince making his little speech."

In the corner are three pictures, No. 827, "*The Trysting-place,*" L. B. HALL; and No. 828, "*A Christmas Errand,*" ALICE HAINES; and No. 829, "*An Orchard,*" Normandy, H. C. DETMOLD.



No. 821.

44 X 34.

No. 820. "*The Courtship of William II. of Orange.*"

D. W. WYNFIELD.

No. 821. "*The Babes in the Wood.*" R. THORBURN, A.R.A.No. 823. "*Saturday Night ;*" searching for the bread-winner.  
LOUISE JOPLING.

" Pay-night, drink-night, crime-night."

No. 833. "*Returned.*" CLAUDE CALTHROP.

The interior painted at Ham House.



No. 835.

Digitized by Google 40 X 60.

No. 835. "*Sunny Clime,*" Tahiti. NICHOLAS CHEVALIER.

On the line here is a clever picture—painted under French influence, realistic, well drawn and good in colour—part of the Chelsea Embankment ; an organ playing, children dancing, entitled "*An Impromptu Dance*" (No. 834), FRED BROWN.

Above is—

No. 836. "*Mandron Glacier, South Tyrol.*" E. T. COMPTON.

The most prominent work in the centre of the wall is sketched below ; it records the sporting adventures of the Prince of Wales in India in 1876. It was painted by command of the Prince by Mr. Johnson, who accompanied the expedition as special artist to *The Graphic* newspaper.



\*

No. 842.

54 X 78.

No. 842. "*Tiger-shooting in the Terai, Feb. 1876.*" H. JOHNSON.

The picture contains the following portraits :—

The Prince of Wales, H.H. Jung Bahadoor, Prince Louis of Battenberg, Lords Suffield, Carrington, and Charles Beresford, Sir D. Probyn, Sir S. Brown, Sir J. Fayre, Colonel A. Ellis, and Anoop Singh. The Prince of Wales is seen shooting from an elephant.

No. 848. "*After the Storm.*" R. W. RADCLIFFE.

No. 849. "*Daughter of Hon. H. Parnell.*" E. HUGHES.

No. 854. "*In the Rob Roy Country.*" T. S. COOPER, R.A.

No. 858. "*Eyes to the Blind.*" T. GRAHAM.

No. 859. "*Woodland Landscape.*" CLAUDE HAYES.



No. 844.

44 X 60.

No. 844. "*The Duke's Musicians*," a reminiscence of Hardwick Hall. ROBERT HILLINGFORD.

Over the door there is a story, simply told, Nos. 864 and 865, "*Lost*" and "*Found*," A. E. EMSLIE.



No. 853.

36 X 48.

No. 853. "*The 10th Hussars keeping the Fords on the Esla*," Campaign of Sir John Moore, 1808. R. BEAVIS



No. 855. "Duty." E. BLAIR LEIGHTON.  
85 X 40.



No. 860. "Il m'aime."  
TREMAYNE LARK.  
36 X 28.

- No. 861. "North Ambulatory, Westminster Abbey." A. E. WHITEHOUSE.  
No. 863. "Shrimpers on the Sussex Coast." H. R. ROBERTSON.



No. 871. "The Lost Chord."  
C. F. LOWCOCK.  
18 X 8.



No. 891. "The Woodcutter's Daughter."  
EDWIN HARRIS.  
31 X 24.





No. 881.

37 X 62.

No. 881. "*When trumpets call, then homes are broken.*" G. HILLYARD SWINSTEAD.

No. 884. "*The Water Dance.*" J. E. HODGSON, R.A.

No. 885. "*General Sir L. A. Simmons.*" FRANK HOLL.

Above are—No. 887, "*A Hostage,*" T. B. KENNINGTON, A.R.A.; and No. 888, "*Moonlight*" (a ship in tow), ROBERT JOBLING; and No. 889, "*Fish Auction at Yarmouth,*" OWEN DALZIEL.

No. 890. "*Colonel R. H. Keatinge.*" T. B. WIRGMAN.

No. 891. "*Little Nell and her Grandfather.*" FRED MORGAN.



No. 883.

37 X 60.

No. 883. "*Hunting the Boar.*" R. ANSDELL, R.A.

Several foreign pictures should be noticed, especially No. 892, "*The Private Audience,*" VICTORIANO CODINA-LANGLIN; No. 898, "*Landscape in the Tyrol,*" OTTO WEBER; and No. 899, "*Grandfather's Penny,*" HUGH CAMERON.



No. 891.

48 X 36.

No. 891. F. MORGAN.



No. 1557. "Fern," "Spot," and "Noble,"  
favourite dogs of H.M. the Queen.

ALICE M. CHAPLIN.

Gallery IX.—*WATER COLOURS.* Nos. 904 to 1118.

Gallery X.—*ARCHITECTURAL DRAWINGS.*

Nos. 1119 to 1242.



|                     |                                   |                |                |      |                     |      |      |
|---------------------|-----------------------------------|----------------|----------------|------|---------------------|------|------|
|                     | 1437                              | 1447           | 1453           | 1464 |                     |      |      |
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| 1436                | POTT TOPHAM WATERLOW              |                |                |      |                     |      |      |
| 1433                |                                   |                |                |      | 1468 1467 1466 1455 |      |      |
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| 1435                | LEADER                            |                |                |      | 1469 1471 1472      |      |      |
| 1429 1430 1431 1432 | H. HARDY                          |                |                |      | 1474                |      |      |
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| 1525                | DOOR                              |                |                |      | 1476                |      |      |
|                     | XI.                               |                |                |      | 1477                |      |      |
| 1524 1523 1522      | HERBERT                           |                |                |      | 1483                |      |      |
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| 1514 1519           | CHARLTON                          |                |                |      | 1491                |      |      |
|                     | COLIN HUNTER MACWHIRTER W. WYLLIE |                |                |      | 1486 1485           |      |      |
| 1510                | 1509                              | 1502           | 1501           | 1494 | 1493                | 1487 |      |
| 1511                | 1508                              | 1504           | 1503           | 1500 | 1495                | 1488 |      |
| 1512                | 1507                              | 1505           |                | 1499 | 1496                | 1492 | 1489 |
| 1513                | 1506                              |                | 1498           | 1497 | 1491                | 1490 |      |



38 X 47.

No. 1431. "*Old Cottages.*" C. BROCKMAN.

No. 1434. "*Street in Alexandria.*" after bombardment.  
G. BOURGAIN.



No. 1438.

30 X 60.

No. 1438. "*Leaving Labour.*" E. B. STANLEY MONTEFIORE.

No. 1439. "*Miss A. E. Coles.*" M. W. RIDLEY.

No. 1440. "*A Study on the Beach.*" A. M. ROSSI.

No. 1442. "*Camp-life in the Thirty Years' War.*" G. URLAND.

No. 1443. "*William Wegg, M.D.*" W. W. OULESS, R.A.



No. 1444.

48 X 72.

No. 1444. "*Calm before a Storm.*" HENRY MOORE.

No. 1446. "*Shot.*" STANLEY BERKLEY.

No. 1448. "*In the Heart of the Forest.*" THOMAS IRELAND.



No. 1450.

30 X 55.

No. 1450. "*The Ruling Passion.*" LASLETT J. POTT.

The central picture is—



No. 1451.

76 X 54.

No. 1451. "*A Roman Triumph.*" F. W. W. TOPHAM.

"The 'Imperator' was accompanied in his triumphal chariot by his son, while behind him stood a public slave holding over his head a golden crown, who ever and anon whispered in his ear the warning words, 'Respite post te : hominem memento te.'"



• No. 1446. S. BERKLEY. 40 X 30.



• No. 1456. W. H. GORE. 36 X 24.

No. 1452. "*Returned from the War :*" a tale in the barrack-room, First Life Guards. W. CHRISTIAN SYMONS.

No. 1456. "*It was a lover and his lass.*" W. H. GORE.

No. 1460. "*Titian's Niece.*" VAL PRINSEP, A.R.A.



• No. 1458.

35 X 60.

No. 1458. "*Beltein ;*" Midsummer Eve in Cornwall.

ERNEST A. WATERLOW.

No. 1461, "*Between the Showers :*" a study of clouds and sea under a light wind, HENRY MOORE ; No. 1462, J. BUXTON KNIGHT.

On the west wall are—No. 1467, "*The Convent,*" STANHOPE A. FORBES ; No. 1468, "*Anticipation,*" dog watching a float, J. YATES



CARRINGTON (*See sketch on p. 52*); No. 1469, "*Fleurs d'Été*," H. FANTIN; No. 1470, "*Cherry Earrings*," FRED MORGAN; No. 1471, "*An Autumn Evening*," B. W. LEADER, A.R.A.; and No. 1472, "*The Old Master*," JAMES HAYLLAR.



No. 1459.

48 X 72.

No. 1459. "*Falling Leaves and Fading Trees.*" ERNEST PARTON.

On the wall on the north of the door is a battle-piece, No. 1482, "*British Artillery at Tel-el-Kebir*," JOHN CHARLTON; No. 1483, "*A Spanish Aqueduct*," ADRIAN STOKES; No. 1487, "*A Game at Chess*," ROBERT THORBURN, A.R.A.; and No. 1488, "*The Dispensary Doctor*," H. HELMICK.

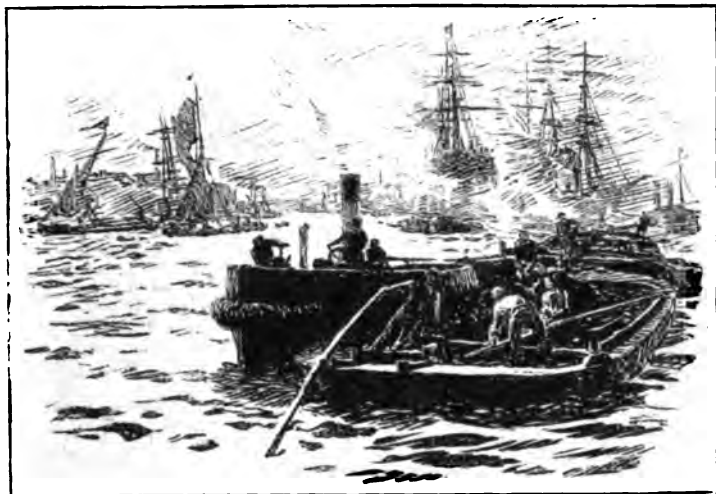


No. 1491.

39 X 50.

No. 1491. "*Down Piccadilly:*" Returning from Covent Garden. MARIA BROOKS.

Next on the line, the life and movement of the River Thames is given with great feeling; the aspect of the Pool as it may be seen on a windy day near high water.



No. 1493.

44 X 64.

No. 1493. "*Toil, Glitter, Grime, and Wealth on a Flowing Tide.*" W. L. WYLLIE.  
(Purchased by the Royal Academy under the terms of the Chantrey Bequest.)

No. 1494. "*The Baron's Raid.*" SIR JOHN GILBERT, R.A.

The centre picture is "*A Highland Harvest*" (1501), J. MACWHIRTER, A.R.A.; "*Charles I. on his Way to Execution*" (1502), E. CROFTS, A.R.A. Above is a good picture, "*Lost Sheep*" (1503), R. PAGE; and near it a sea piece, "*A Pebbled Shore*" (1509), C. HUNTER.

On the last wall is No. 1518, "*The Maidens' Race*," J. R. WEGUELIN; No. 1521, "*Scene from the 'Tempest'*," A. GOODWIN and No. 1522, "*A Captive Musician*," J. R. HERBERT, R.A.



No. 1674. "*Vengeance*" (Lecture Room). SAMUEL FRY.





\* No. 1545.  
No. 1545. "*Sir Francis Drake.*"  
J. E. BOEHM, R.A.



\* No. 1673.  
No. 1673. "*Perseus.*"  
GEORGE SIMONDS.



\* No. 1692.  
No. 1692. "*A Sonata of Beethoven.*"  
HAMO THORNYCROFT, A.R.A.



\* No. 1698.  
No. 1698. "*Henry Irving as Hamlet.*"  
E. ONSLOW FORD.

# Academy Notes

## 1884

WITH 152 ILLUSTRATIONS 130 BEING

*Facsimiles of Sketches by the Artists.*

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES;" "ENGLISH ART IN 1884"; AUTHOR OF  
"BRETON FOLK," "THE PYRENEES," "ARTISTS AND ARABS," ETC.



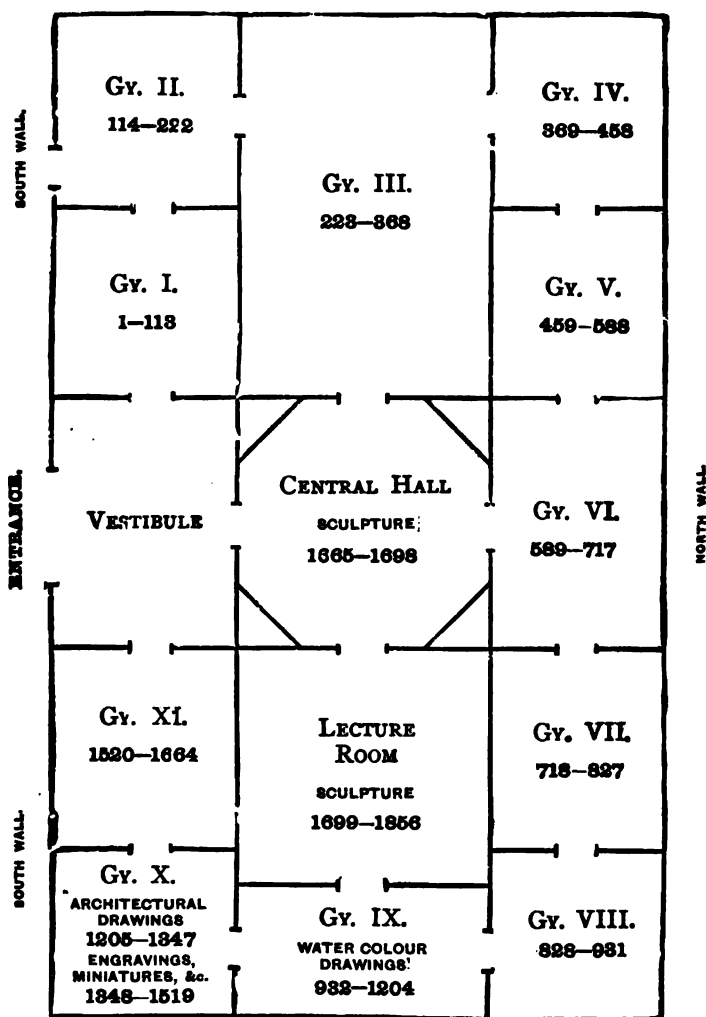
No. 1747. H. S. MONTALBA. (*Terra Cotta.*)

London:  
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MAY 1884.

# ROYAL ACADEMY OF ARTS

BURLINGTON HOUSE, PICCADILLY, LONDON, W.

## GENERAL PLAN OF THE GALLERIES.



\* \* The Exhibition opens on the first Monday in May, and closes on the first Monday in August.

The Figures on the Plans throughout the book show the position of every picture on the walls.



• No. 258. *The Morning of the Battle of Agincourt.* SIR JOHN GILBERT, R.A. 47 X 65.

## No. X. 1884.

The present number completes the SECOND VOLUME of "ACADEMY NOTES."

The ILLUSTRATIONS are intended, as heretofore, to convey an idea of the composition of the pictures, and are not intended specially as works of art. The most interesting and useful, are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (\*) under the illustration.

H. B.

103 VICTORIA STREET, WESTMINSTER,  
1st May, 1884.

NOTICE TO ARTISTS.—Sketches for "ACADEMY NOTES" should be received by the Editor, at his residence, 103 Victoria Street, S.W., not later than the end of March.

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*The Illustrations are produced by the Typographic Etching Company.*

[illegible]

The central pictures in the first gallery are MR. P. GRAHAM'S landscape, No. 27 (*sketched on opposite page*), and MR. RIVIERE'S lion with foxes and jackals, No. 88, p. 9.

First, on the line, are—a portrait (No. 5) by W. C. T. DOBSON, R.A., and a large Welsh landscape in evening light by W. B. LEADER, A.R.A. Another picture by him (No. 902) is sketched at p. 47.

Above are—No. 4, "*Egypt in 1800 and 1884*," W. C. HORSLEY; No. 3, "*Leisure Moments, Venice*," F. BRAMLEY; No. 7, "*Foot of the Rialto*," FRANZ RUBEN; and No. 10, "*A Venetian Interior*," HORACE FISHER.



No. 14. "The very Image."  
JOSEPH CLARK.



No. 15. 48 x 36.  
No. 15. "Idle Moments."  
C. E. PERUGINI.

On the south wall are—No. 13, "*Sky*," EDWIN A. WARD;  
No. 16, "*Prestonpans*," J. WATSON NICOL.



No. 26.

72 X 84.

No. 26. "*The Pathos of Life*," R. G. HUTCHISON.

On either side of the central picture sketched below, are two figure subjects—No. 22, "*Treasures of the Home*," J. R. HERBERT, R.A., and No. 28, "*Judith*," E. LONG, R.A.



No. 27.

49 X 72.

No. 27. "*Dawn*," PETER GRAHAM, R.A.\*

\* This picture, also Nos. 45, 52, 88, 161, 176, 252, 341, 491, 902, 916, and 1611, are sketched by permission of Messrs. Thomas Agnew and Sons, the owners of the copyrights.



On the same wall are—No. 17, "*A By-way of the Thames*," C. W. WYLLIE; No. 20, "*Summer Twilight*," COLIN HUNTER, A.R.A.; No. 21, "*Goatherd on the Rock of Gibraltar*," R. ANSDELL, R.A.; No. 22, "*Lace*," J. GOW; and No. 25, "*The Clue*," J. S. NOBLE; No. 29, "*I'm for the Ferry*," F. E. COX; No. 32, "*The Ford at Dorney*," WALTER GOLDSMITH; No. 33, "*The Archæologist*," H. E. DETMOLD.



No. 35.

26 X 36.

No. 35. "*The Shy Lover*." G. A. STOREY, A.R.A.

No. 34. "*Kitchen Garden in November*." B. FLETCHER.



No. 45.

26 X 18.

No. 45. H. S. MARKS.

No. 36. "*Portraits of Children*." JAMES SANT, R.A.

No. 44. "*Portrait of a Lady*." T. BLAKE WIRGMAN.

No. 45. "*The Stopped Key*." H. STACY MARKS, R.A.

Near the above are—No. 42, "*Waning of the Year*," SYDNEY POTTER; No. 43, "*A Breezy Day in Mid-channel*," HARRY MUSGRAVE.

Turning to the west wall we find a Cornish coast scene—No. 51, by MR. W. H. BARTLETT, a young painter, whose work is seen to greater advantage in the Grosvenor Gallery.



No. 52.

55 x 47.

No. 52. "*The Eve of St. Bartholomew.*" BRITON RIVIÈRE, R.A.

No. 53. "*Old Mill on the French Coast.*" (Commenced in 1860.)  
H. W. B. DAVIS, R.A.

No. 54. "*Privileged Visitors.*" T. G. COOPER.

No. 55. "*Becalmed.*" CHARLES THORNELY.

[Door.]

On the right of the door are—No. 64, "*Just for a minute, Mother,*" MAUDE GOODMAN; No. 65, "*Borrowed Plumes,*" JOSEPH CLARK.

No. 66. "*Flat Perjury.*" J. E. HODGSON, R.A.

The principal work in this corner is—No. 67, "*Did you ever kill anybody, Father?*" FRANK HOLL, R.A.; a portrait picture of a child, nearly life-size, in black dress; scarlet military cloak on chair.

No. 73. "*A Punjabee Girl.*" VAL. C. PRINSEP, A.R.A.

Above is—No. 68, "*The Edge of a Wood,*" DAVID BATES; whose landscape "*Under the Beeches*" will be remembered in Gallery IV. last year.

On the next wall are—No. 74, "*The Peace-maker,*" G. A. STOREY, A.R.A.; No. 75, "*Mending Nets,*" E. HUME; and No. 76, "*Unloading Fish,*" W. L. PICKNELL.



\*

No. 80.

50 X 27.

No. 80. "*A Field Handmaiden, Brabant.*" G. H. BOUGHTON, A.R.A.

On either side of the centre are characteristic pictures—No. 81, "*Wild Harbourage*," J. C. HOOK, R.A.; two by T. FAED, R.A., No. 87, "*The Keeper's Daughter*," No. 93, "*Seeing them off*;" and No. 94, "*Benson Ferry*," G. D. LESLIE, R.A.; a small picture, a riverside scene with three figures.



\*

No. 85.

36 X 54.

No. 85. "*An English Home: twilight.*" HERBERT LYNDON.

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Above are—No. 86, a portrait, C. N. KENNEDY; No. 90, "*The first Snow*," G. F. MUNN; No. 92, a portrait, G. E. HICKS; and No. 98, "*Loch Katrine*," A. DE BRÉANSKI.



No. 88.

36 X 63.

No. 88. "*The King and his Satellites.*" BRITON RIVIÈRE, R.A.

Two landscapes by Scotch painters—No. 101, "*A Sermon by the Sea*," J. MCWHIRTER, A.R.A.; and No. 102, "*As they roar on the Shore*," COLIN HUNTER, A.R.A.—are on the line; the latter, on the east wall, a very powerful study of wind and waves.



No. 95.

36 X 49.

No. 95. "*For those in Peril on the Sea.*" JESSIE MACGREGOR.

No. 104. "*The little Mother.*" FRANCIS H. WILLIAMS.



No. 100.

40 X 62.

No. 100. "*Interesting News.*" CATHINCA AMYOT.No. 110. "*Friends.*" H. T. WELLS, R.A.

Above are—No. 103, "*Eventide,*" J. L. BILBIE; No. 106, "*The Life School,*" F. MARTIN; No. 108, "*A Landscape,*" DAN FISHER; and No. 109, "*Breaking up the old Pink, Scheveningen,*" R. BEAVIS.



No. 106.

51 X 33.

No. 106. "*The Life School.*" F. MARTIN.

| SOUTH WALL       |  |  |     |     |     |     |     |     |     |     |     |     |     |     |     |
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The second gallery is dominated by MR. SIDNEY COOPER's large cattle picture (7 ft. 3½ in. × 10 ft. 9¼ in.), occupying the principal part of the west wall. On the left of the door is a large picture of two figures in a country churchyard—No. 117, "*Crowns of Joy and Sorrow*," P. R. MORRIS, A.R.A. On the same wall are—No. 115, "*Primulas*," MARY LEADER; No. 118, "*More Free than Welcome*," R. ALEXANDER; No. 120, "*A Walk with Grandpapa*," H. E. DETMOLD, and No. 121, "*Byegones*," C. E. MARSHALL; No. 122, "*Inseparable*," A. STOCKS.



No. 123.

41 x 2.

No. 123. "*It might have been*." A. L. VERNON.





No. 124.

67 X 53.

No. 124. "*Preparations for the Market, Quimperle.*" STANHOPE A. FORBES.



No. 128.

40 X 50.

No. 128. "*The Union Jack.*" W. CHRISTIAN SYMONS.

Near the foregoing is a picture of monks by W. D. SADLER (No. 129); and on the same wall several noticeable landscapes, especially No. 130, B. W. LEADER, A.R.A. and No. 132, F. WALTON.



No. 136.

72 X 84.

No. 136. "*Daughters of Colin Makins, M.P.*" JOHN COLLIER.

An original portrait picture ; spring costumes, almond blossoms and daffodils, with primroses and wild flowers on polished floor.

In the centre is—No. 137, "*Loading at a Quarry*," H. T. WELLS, R.A., a large picture of men and grey horses, and on either side portraits No. 131, "*Fleetwood Wilson, Esq.*," J. E. MILLAIS, R.A., and No. 138, "*Charles Winn, Esq.*," JOHN PETTIE, R.A.



No. 144.

34 X 52.

No. 144. "*The Haunted Lake.*" ALICE HAVERS.



No. 147.

35 X 45.

No. 147. "*Besieged.*" FRED. MORGAN.

(See also No. 139, "*Never mind,*" a pretty picture of children by the same artist.)


In this corner of the gallery we notice—No. 142, "*Unloading a Crab Boat,*" W. E. NORTON; No. 143, "*The Treasure saved from the wreck of the 'Helga,'*" ELLEN CLACY; No. 145, "*When the Day's Work is Done,*" a clever study of horses, by W. F. CALDERON, and above, No. 150, L. M. PARSONS.



No. 152.

60 X 26.

No. 152. "*The Haunt of the Heron.*" R. W. A. ROUSE.

The large canvas, No. 161, by T. SIDNEY COOPER, R.A., with cows grouped thus  on rising ground near Tilbury Fort on the Thames is characteristic of the veteran artist both in colour and composition. Above and around it is some original work—No. 154, "*The First Arrivals*," COLIN HUNTER, A.R.A., fishing boats nearly becalmed, approaching a harbour; No. 153, "*Girl and Dogs*," by JOHN CHARLTON, and No. 167, "*The Skirts of the Wood*," A. GLENDENING, JUN; also two portraits—

No. 155. "*E. H. Carbutt, Esq.*" FRANK HOLL, R.A.

No. 162. "*The Hon. and Rev. Canon W. H. Fremantle.*"  
W. W. OULESS, R.A.

Here is a small picture of six children, No. 168, "*Candidates for Girton*," FREDERICK BROWN, a scene on Chelsea Embankment by him last year may be remembered.



No. 166.

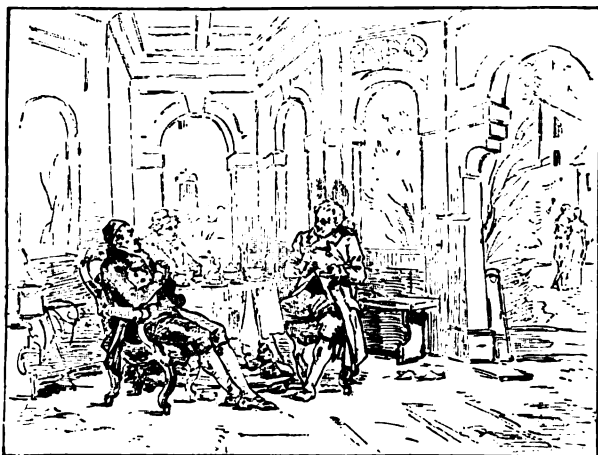
44 X 39.

No. 166. "*Le Dent du Géant.*" E. T. COMPTON.

No. 169. "*School at the Aître, St. Maclou, Rouen.*"  
EYRE CROWE, A.R.A.

No. 170. "*Boats Preparing for the Fishing Grounds.*"  
J. W. OAKES, A.R.A.

On the same wall we notice—No. 171, "*Among the Reeds: Spring-time*," JAMES FAED, JUN., and a sunny little picture of the Thames, with children and swans near a house-boat, called "*Intruders*" (No. 178) by E. J. GREGORY, A.R.A., and the two pictures sketched on next page—



No. 176.

40 X 60.

No. 176. "Old Friends." CARL SCHLOSSER.



No. 177.

53½ X 35½.

No. 177. "Quite Ready." P. R. MORRIS, A.R.A.

On the north wall are—No. 189, "Art and Nature," G. A. STOREY, A.R.A., a study of tone and colour; No. 190, "Portrait of S. B. Bancroft, Esq.," W. W. OULESS, R.A.; No. 191, "Beatrice and



*Benedick*," W. P. FRITH, R.A. ; No. 198, "*Sylvia*," JAMES SANT R.A. ; and two landscapes by J. W. OAKES, A.R.A., No. 199, "*Going for Turf*," and No. 207, "*Old Roman Bridge over the Ogwen River*." Other landscapes should be noticed here, also No. 193, "*Ophelia*," MAYNARD BROWN ; No. 196, "*Portrait of Mrs. Packard*," W. R. SYMONDS ; and No. 200, "*Emily*," EMMA BLACK.



\* No. 192. 24 X 20.

No. 192. { "*Where thoughts serenely sweet express,  
How pure, how dear their dwelling-place.*" } G. WALTON.



\* No. 206. 37 X 54.

No. 206. "*On Morecambe Sands.*" T. HOPE McLACHLAN."

In the corner, hung rather out of sight, is a small picture of Venetian life, which should not be missed, No. 209, "*In the Sun*," one of four by one of the new associates, HENRY WOODS, A.R.A.



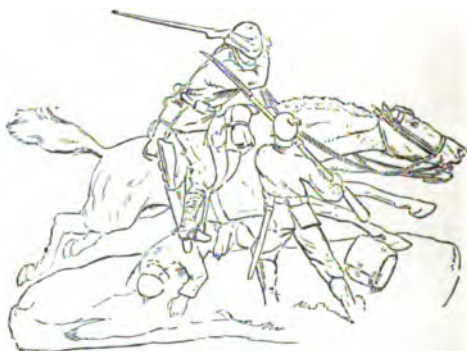
On the same wall are MR. P. GRAHAM's large landscape, No. 216, "*Sea-mist*;" also No. 210, "*Solitude, a child*," A. E. ELMSLIE; No. 211, "*Daffodils*," E. SIMPSON; and a study of a lady in a chair (No. 217), by SIDNEY STARR.



No. 195.

45 X 35.

No. 195. "*The Standard-bearer.*" G. C. HINDLEY.



No. 1739. "*Kassaseen*:" model for silver cup.  
(Lecture Room) A. M. CHAPLIN.

|            |     |     |     |     |     |     |     |     |     |     |     |     |     |      |      |      |      |      |      |
|------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|------|------|------|------|
| SOUTH WALL |     |     |     |     |     |     |     |     |     |     |     |     |     |      |      |      |      |      |      |
| 326        | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 | 336 | 337 | 338 | 339 | 340  | 341  | 342  | 343  | 344  | 345  |
| 346        | 347 | 348 | 349 | 350 | 351 | 352 | 353 | 354 | 355 | 356 | 357 | 358 | 359 | 360  | 361  | 362  | 363  | 364  | 365  |
| 366        | 367 | 368 | 369 | 370 | 371 | 372 | 373 | 374 | 375 | 376 | 377 | 378 | 379 | 380  | 381  | 382  | 383  | 384  | 385  |
| 386        | 387 | 388 | 389 | 390 | 391 | 392 | 393 | 394 | 395 | 396 | 397 | 398 | 399 | 400  | 401  | 402  | 403  | 404  | 405  |
| 406        | 407 | 408 | 409 | 410 | 411 | 412 | 413 | 414 | 415 | 416 | 417 | 418 | 419 | 420  | 421  | 422  | 423  | 424  | 425  |
| 426        | 427 | 428 | 429 | 430 | 431 | 432 | 433 | 434 | 435 | 436 | 437 | 438 | 439 | 440  | 441  | 442  | 443  | 444  | 445  |
| 446        | 447 | 448 | 449 | 450 | 451 | 452 | 453 | 454 | 455 | 456 | 457 | 458 | 459 | 460  | 461  | 462  | 463  | 464  | 465  |
| 466        | 467 | 468 | 469 | 470 | 471 | 472 | 473 | 474 | 475 | 476 | 477 | 478 | 479 | 480  | 481  | 482  | 483  | 484  | 485  |
| 486        | 487 | 488 | 489 | 490 | 491 | 492 | 493 | 494 | 495 | 496 | 497 | 498 | 499 | 500  | 501  | 502  | 503  | 504  | 505  |
| 506        | 507 | 508 | 509 | 510 | 511 | 512 | 513 | 514 | 515 | 516 | 517 | 518 | 519 | 520  | 521  | 522  | 523  | 524  | 525  |
| 526        | 527 | 528 | 529 | 530 | 531 | 532 | 533 | 534 | 535 | 536 | 537 | 538 | 539 | 540  | 541  | 542  | 543  | 544  | 545  |
| 546        | 547 | 548 | 549 | 550 | 551 | 552 | 553 | 554 | 555 | 556 | 557 | 558 | 559 | 560  | 561  | 562  | 563  | 564  | 565  |
| 566        | 567 | 568 | 569 | 570 | 571 | 572 | 573 | 574 | 575 | 576 | 577 | 578 | 579 | 580  | 581  | 582  | 583  | 584  | 585  |
| 586        | 587 | 588 | 589 | 590 | 591 | 592 | 593 | 594 | 595 | 596 | 597 | 598 | 599 | 600  | 601  | 602  | 603  | 604  | 605  |
| 606        | 607 | 608 | 609 | 610 | 611 | 612 | 613 | 614 | 615 | 616 | 617 | 618 | 619 | 620  | 621  | 622  | 623  | 624  | 625  |
| 626        | 627 | 628 | 629 | 630 | 631 | 632 | 633 | 634 | 635 | 636 | 637 | 638 | 639 | 640  | 641  | 642  | 643  | 644  | 645  |
| 646        | 647 | 648 | 649 | 650 | 651 | 652 | 653 | 654 | 655 | 656 | 657 | 658 | 659 | 660  | 661  | 662  | 663  | 664  | 665  |
| 666        | 667 | 668 | 669 | 670 | 671 | 672 | 673 | 674 | 675 | 676 | 677 | 678 | 679 | 680  | 681  | 682  | 683  | 684  | 685  |
| 686        | 687 | 688 | 689 | 690 | 691 | 692 | 693 | 694 | 695 | 696 | 697 | 698 | 699 | 700  | 701  | 702  | 703  | 704  | 705  |
| 706        | 707 | 708 | 709 | 710 | 711 | 712 | 713 | 714 | 715 | 716 | 717 | 718 | 719 | 720  | 721  | 722  | 723  | 724  | 725  |
| 726        | 727 | 728 | 729 | 730 | 731 | 732 | 733 | 734 | 735 | 736 | 737 | 738 | 739 | 740  | 741  | 742  | 743  | 744  | 745  |
| 746        | 747 | 748 | 749 | 750 | 751 | 752 | 753 | 754 | 755 | 756 | 757 | 758 | 759 | 760  | 761  | 762  | 763  | 764  | 765  |
| 766        | 767 | 768 | 769 | 770 | 771 | 772 | 773 | 774 | 775 | 776 | 777 | 778 | 779 | 780  | 781  | 782  | 783  | 784  | 785  |
| 786        | 787 | 788 | 789 | 790 | 791 | 792 | 793 | 794 | 795 | 796 | 797 | 798 | 799 | 800  | 801  | 802  | 803  | 804  | 805  |
| 806        | 807 | 808 | 809 | 810 | 811 | 812 | 813 | 814 | 815 | 816 | 817 | 818 | 819 | 820  | 821  | 822  | 823  | 824  | 825  |
| 826        | 827 | 828 | 829 | 830 | 831 | 832 | 833 | 834 | 835 | 836 | 837 | 838 | 839 | 840  | 841  | 842  | 843  | 844  | 845  |
| 846        | 847 | 848 | 849 | 850 | 851 | 852 | 853 | 854 | 855 | 856 | 857 | 858 | 859 | 860  | 861  | 862  | 863  | 864  | 865  |
| 866        | 867 | 868 | 869 | 870 | 871 | 872 | 873 | 874 | 875 | 876 | 877 | 878 | 879 | 880  | 881  | 882  | 883  | 884  | 885  |
| 886        | 887 | 888 | 889 | 890 | 891 | 892 | 893 | 894 | 895 | 896 | 897 | 898 | 899 | 900  | 901  | 902  | 903  | 904  | 905  |
| 906        | 907 | 908 | 909 | 910 | 911 | 912 | 913 | 914 | 915 | 916 | 917 | 918 | 919 | 920  | 921  | 922  | 923  | 924  | 925  |
| 926        | 927 | 928 | 929 | 930 | 931 | 932 | 933 | 934 | 935 | 936 | 937 | 938 | 939 | 940  | 941  | 942  | 943  | 944  | 945  |
| 946        | 947 | 948 | 949 | 950 | 951 | 952 | 953 | 954 | 955 | 956 | 957 | 958 | 959 | 960  | 961  | 962  | 963  | 964  | 965  |
| 966        | 967 | 968 | 969 | 970 | 971 | 972 | 973 | 974 | 975 | 976 | 977 | 978 | 979 | 980  | 981  | 982  | 983  | 984  | 985  |
| 986        | 987 | 988 | 989 | 990 | 991 | 992 | 993 | 994 | 995 | 996 | 997 | 998 | 999 | 1000 | 1001 | 1002 | 1003 | 1004 | 1005 |



\* No. 229. "Africa." THOMAS HILL. 50 X 40.

The principal positions are occupied by MR. ALMA-TADEMA'S "*Hadrian in Britain*" (No. 245), SIR F. LEIGHTON'S "*Cymon and Iphigenia*" (No. 278), and MR. MILLAIS' "*Idyll*" (No. 347).

First on the line are—a small picture, No. 226, "*Letty*," SIR F. LEIGHTON, P.R.A., and No. 227, "*A 'zucca' seller, Venice*," HENRY WOODS, A.R.A.; next are No. 228, "*The Queen's Tower, Alhambra, Granada*," R. ANSDALL, R.A., and No. 234, "*For Southern Markets*," large upright landscape with cattle. T. S. COOPER, R.A.

A prominent work, on the line, rich in Eastern colour and costume, is No. 235, "*A New Light in the Harem*," F. GOODALL, R.A. ; a young mother and child and negro attendant. Above is a portrait (No. 238) "*Richard Ker, Esq.*," JOHN COLLIER, and several landscapes—No. 239, "*Rye*," V. P. YGLESIAS ; No. 241, "*The Keeper's Path*," J. CLAYTON ADAMS ; No. 246, "*A Salmon Stream, Perthshire*," WELLWOOD RATTRAY ; No. 249, "*In the Ogwen Valley*," JOSEPH KNIGHT ; and No. 254, "*Summer Calm*." IVYSTAN HETHERINGTON.



No. 245.

864 x 664.

No. 245. "*Hadrian in Britain; visiting a Roman-British Pottery*."  
L. ALMA-TADEMA, R.A.

The curious composition of "*The Pottery*," is very accurately indicated above, showing the Emperor Hadrian, with his wife and other visitors on an upper floor, with the potter exhibiting his wares, and slaves at work in the far distance below. This picture is remarkable not only for the fine drawing and painting of the figure, and for the rendering of textures and accessories, but also for great archæological research on the part of the painter, who has produced nothing so important since "*The Picture Gallery*," and "*The Sculpture Gallery*," exhibited in the R. A. in 1874 and 1875.

No. 244. "*J. E. Hodgson, Esq., R.A.*" W. W. OULESS, R.A.

No. 251. "*Mrs. W. Huntington and Child.*" JAMES SANT, R.A.

Above the latter is a picture of "*Roses*," CHARLES STONEY.



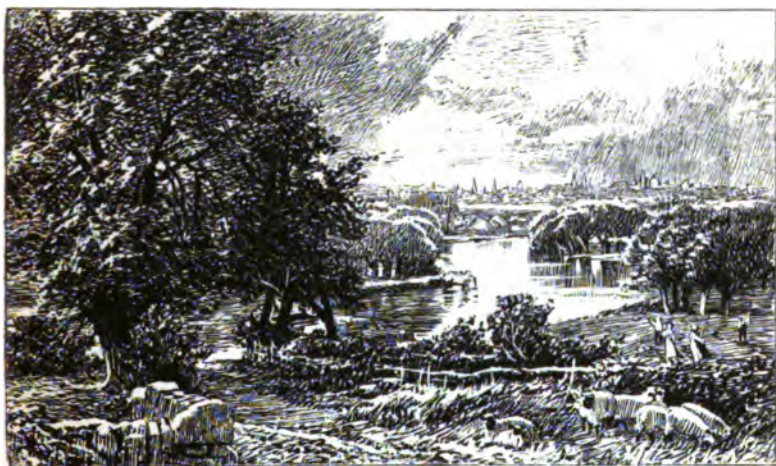
No. 250.

6 x 36.

No. 250. "*Roses.*" CHARLES STONEY.

Next, on the line, is the most important landscape by MR. VICAT COLE, part of his series of paintings of the Thames.

(See also Nos. 259 and 527.)



No. 252.

50t x 83t.

No. 252. "*Oxford from Iffley.*" VICAT COLE, R.A.

No. 258. "*The Morning of the Battle of Agincourt.*"

SIR JOHN GILBERT, R.A.\*

See *King Henry V.*, act 4, sc. 2.

No. 258. "*In the Nick of Time.*" J. T. NETTLESHIP.

Lioness with her cub just saved from drowning ; a large picture hung above.

\* A vignette, showing the principal figures in this large battle painting will be found on page 3. In inserting Sir John Gilbert's sketch, exception has been made to the rule of indicating the entire composition of pictures in all cases, for future reference.

Another view of the river Thames hangs near the foregoing, by MR. HALSWELLE, whose numerous studies from a house-boat were lately exhibited in London.



No. 257.

42 X 70

No. 257. "*A Glean of the Setting Sun.*" KERLEY HALSWELLE.

Above is a remarkable picture of sea—No. 255, a smack coming into harbour, J. FRASER.

No. 259. "*Mapledurham Lock.*" VICAT COLE, R.A.



No. 260.

36 X 60.

No. 260. "*Sporting with the leaves that fall.*" EDGAR BARCLAY.

No. 261. "*Waifs.*" T. B. KENNINGTON.

Flower girl and match seller ; a picture of London life.

[Door.]

On the line, on the north wall are characteristic pictures by well-known painters—Nos. 266, 267, and 272.



No. 265.

47 X 72.

No. 265. "*A Palace, yet a Prison.*" ERNEST NORMAND.

No. 266. "*Ruth at meal-time with the reapers in the field of Boaz.*"  
J. R. HERBERT, R.A.

The country near Bethlehem; mountains of Moab in the distance.

No. 267. "*Of what is the wee lassie thinking.*" T. FAED, R.A.

A child seated by the fire; one of MR. FAED'S well-known cottage scenes in Scotland.

Above is No. 265, and a powerful landscape by a young painter—



No. 264.

Digitized by Google 37 X 60.

No. 264. "*Across the Common.*" ADRIAN STOKES.





No. 272.

46 x 61.

No. 272. "*Hide and Seek.*" J. C. HORSLEY, R.A.

Above are—No. 271, "*Homeward Bound,*" W. J. LAIDLAY;  
No. 270, "*Hayfield, Tywyn,*" ANDERSON HAGUE; and No. 277,  
"*Nightfall under Crossfell,*" T. H. MCLACHLAN.



[No. 278.

65 x 130.

No. 278. "*Cymon and Iphigenia.*" SIR FREDERICK LEIGHTON, P.R.A.

The central picture, the most important feature of the exhibition, is SIR FREDERICK LEIGHTON's rendering of Boccaccio's story of "*Cymon and Iphigenia,*" an elaborate study of colour and line. The sleeping figures of Iphigenia and her attendants, nearly life-size, are suffused with a rich glow of light; on the right stands Cymon with his dog, the moon is rising on the horizon. This

work, which has been long in preparation, will be reproduced in photogravure and published by The Fine Art Society.

On either side are two portraits—No. 273, "*Samuel Morley, Esq., M.P.*," W. W. OULESS, R.A.; and No. 285, "*Rev. W. Haig Brown, LL.D.*," Head-Master of Charterhouse School, FRANK HOLL, R.A.



No. 286.

48 x 84.

No. 286. "*On the Hill-side, clearing after Rain.*" H. W. B. DAVIS, R.A.

No. 291. "*Thames Roses*," a young lady in a house-boat on the Thames, G. D. LESLIE, R.A.

Above are—No. 279, "*H.R.H. P. Frederica of Hanover*," H. SCHMIECHEN; No. 280, "*A Lady of the Court of Louis XIII.*," TITO CONTI; No. 282, "*The rugged Coast of Devon*," CHARLES SMITH; No. 283, "*Frimley Lock, Surrey*," J. WHIPPLE; No. 284, "*Portrait of Mrs. Weller-Poley*," W. R. SYMONDS; No. 287, "*The last Voyage of the Viking*," ROBERT GIBB; No. 290, "*Lady Pelley*," LOUISA STARR; and No. 293, by T. J. WATSON.



No. 292.  38 x 29.

No. 292. "*The Anglers' Rest.*"

H. S. MARKS, R.A.



No. 297.

39 x 66.

No. 297. "*Windsor under Snow.*" V. P. YGLESIAS.

No. 298. "*H.R.H. The Prince of Wales, K.G., as Master of the Bench of the Middle Temple.*" FRANK HOLL, R.A.

No. 299. "*Here Nelson fell.*" J. E. HODGSON, R.A.

No. 300. "*Dr. Johnson and Mrs. Siddons.*" W. P. FRITH, R.A.



No. 300.

28 x 36

No. 300. "*Caught Tripping.*" A. W. BAYES.

Next are—No. 301, "*At Rest,*" J. CAMPBELL NOBLE; No. 302, "*Winter Fuel,*" C. EDWARD; No. 304, "*John Marshall, President of the R. Coll. of Surgeons, &c.,*" EMILY M. MERRICK; and No. 305, "*Portrait of a Lady,*" W. E. LOCKHART.

Next are—No. 307, "*A 'Reductio ad absurdum,'*" JOHN PETTIE, R.A., a small picture of two figures; No. 308, "*Compulsory Education,*" in a French courtyard, BLANDFORD FLETCHER; and No. 309, "*A Ride,*" JOHN MORGAN.

[Door.]



No. 313.

35 X 25.

No. 313. "*Circe.*" H. M. PAGET.

No. 314. "*An Old Crone.*"

H. T. WELLS, R.A.

No. 315. "*Actæon.*"

BRITON RIVIERE, R.A.

An upright picture; Actæon being torn to pieces by dogs under pine trees.

No. 322. "*Mrs. Dobson.*"

W. C. T. DOBSON, R.A.

No. 323. "*Daughter of Sir George Meyrick, Bart.*"

JAMES SANT, R.A.

Above the foregoing, in a position difficult to examine, is a characteristic French portrait, which attracted much attention at the Salon in 1883; a scheme of red and rose colour. (See sketch overleaf.)



No. 312.

36 X 28.

No. 312. "*Meditation.*"

ALFRED GLENDENING, JUN.

In this corner are also—No. 321, "*Dirty Weather,*" C. E. HOLLOWAY; No. 325, "*Cut off by the Floods,*" F. FLETCHER; and No. 327, "*Old Boats and Boat-houses,*" G. S. WALTERS.





No. 316. 64 X 36½.

No. 316. "*L'Enfant Rose.*"  
ALBERT AUBLET.



No. 329. 30 X 15.

No. 329. "*Ludgate Hill, 1883.*"  
C. J. WATSON.



No. 324.

No. 324. "*The Gillie's Kitchen.*" J. S. NOBLE.

Digitized by Google 40 X 60.

No. 330. "*The Drowsy East.*" J. E. HODGSON, R.A.

No. 331. "*Portrait of Miss Scott,*" daughter of the late Thomas A. Scott, of Philadelphia. J. E. MILLAIS, R.A.

Above are landscapes—No. 334, "*The Classic Ground: Isola di Capri,*" R. G. SOMERSET; No. 337, "*Calm Weather in Torbay,*" HARRY COLLS; No. 335, "*A Medley,*" chrysanthemums and other flowers, H. FANTIN.



No. 332.

43 X 39.

No. 332. "*The Toast of the Kitcat Club.*" W. F. YEAMES, R.A.

"It having fallen to the turn of the Duke of Kingston to propose a beauty as the annual toast of the club, he nominated his little daughter, Lady Mary Pierrepont (afterwards Lady Mary Wortley Montague). Some of the members demurred, as they had not seen her. The duke sent for her, and when she arrived she was received with acclamations, her claims unanimously allowed, and she was petted and caressed by all the eminent men present."

There are several well-known historic figures in this picture; Sir Godfrey Kneller is in the foreground, next to him Garth, Congreve turning in his chair, Tonson the publisher above him; Addison, and Steele with a wine-glass in his hand; Marlborough, &c., are on the left of the picture.





No. 336.

36 X 72.

No. 336. *"Break, break, break,  
At the foot of thy crags, O sea!  
But the tender grace of a day that is dead  
Will never come back to me,"—Tennyson,*

CHARLES STUART.



No. 339.

49 X 33.

No. 339. *"Herodias and her Daughter."* J. R. WEGUELIN.

No. 338. *"Idling on the Sandhills."* ALEXANDER MANN.

The next picture on the line is a nearly life-size figure in dark blue robe, with background of night sky, one of a series which includes "*The Olive*" and "*The Vine*," exhibited in the Royal Academy in 1880.



No. 340.

68 x 47.

No. 340. "*Night*." PHILIP H. CALDERON, R.A.

"Empress of silence and queen of sleep."

The three next pictures are important examples of their respective painters. In the first, "*Mariage de Convenience*" we have an interior by MR. ORCHARDSON, remarkable for subtle character-painting and colour; a story of modern life with a moral. The whole of the picture is indicated in the sketch on next page; three figures in modern costume, in a large dining room, softly lighted, the lady in yellow satin, dessert on the table.

The second, No. 346, is one of three sea-pieces by J. C. HOOK; perhaps the best example of his work this year. There are no figures in it, only sea gulls. (In No. 352 we see fisher girls at low tide sweeping the wet sand with blunt sickles.) The third is No. 347.

No. 345. "*La belle dame sans merci.*" P. MACQUOID.



No. 341.

41 X 60.

No. 341. "*Mariage de Convenance.*" W. Q. ORCHARDSON, R.A.

No. 346. "*The Mirror of the Sea-mew.*" J. C. HOOK, R.A.



No. 347.

54t X 74t.

No. 347. "*An Idyll, 1745.*" J. E. MILLAIS, R.A.

The period is some time after the battle of Culloden ; the bright red and yellow uniform of the soldier lad on the left playing the fife, is a high note of colour ; his face, and those of the children listening under the trees, are the most noticeable parts of the picture, which forms the centre of the wall between the two sea-pieces by J. C. HOOK, R.A.



No. 348.

48 X 72.

No. 348. "*The Land of Macgregor.*" JOHN SMART.



No. 351.

62 X 42.

No. 351. "*Rebellion on the Throne.*" F. G. COTMAN.  
Child on a studio dais ; portrait-painting under difficulties.

No. 352. "*Catching Sand Launce.*" J. C. HOOK, R.A.

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MR. FRITH sends four pictures to the Academy this year, of which the following is the principal—



\*

No. 353.

51 X 51.

No. 353. "*Cruel Necessity.*" W. P. FRITH, R.A.

"The night after King Charles I. was beheaded, my Lord Southampton and a friend got leave to sit up by the body in the Banqueting House at Whitehall. As they were sitting there very melancholy at about two o'clock in the morning, they heard the tread of somebody coming slowly up the stairs. By-and-by the door opened and a man entered, very much muffled up in his cloak. He approached the body, considered it very attentively for some time, and then shook his head and sighed out the words 'Cruel necessity.' He then departed in the same slow and concealed manner as he had come in. Lord Southampton used to say that he could not distinguish anything of his face, but that by his voice and gait he took him to be Oliver Cromwell."

No. 358. "*Thisbe.*" EDWIN LONG, R.A.

This picture is to be engraved and published by Mr. Arthur Lucas. (*See sketch on next page.*)

Above are—No. 354, "*The Earl of Breadalbane,*" GEORGE REID; No. 355, "*Winter Pasture,*" E. A. WALTON; No. 356, "*The Champion of the Tournament,*" G. W. JOY; and No. 357, "*Portrait of a Lady,*" H. FANTIN,—the latter an excellent example of the French painter. Other pictures on the wall are—

No. 359. "*The Vigil.*" JOHN PETTIE, R.A.

No. 360. "*The Stricken Oak.*" MARK ANTHONY.

No. 366. "*Malmesbury Steeple.*" CHARLES STONEY.



No. 367. "*A Nap*," SIR F. LEIGHTON, P.R.A., a study of a child, and No. 369, "*Diadumene*," E. J. POYNTER, R.A., a small study of a nude figure in a Greek interior.



No. 358.

56 X 33.

No. 358. "*Thisbe*," E. LONG, R.A.



No. 359.

46 X 66.

No. 359. "*The Vigil*," JOHN PETTIE, R.A. (Purchased by the Royal Academy, Chantrey Fund Bequest.)



| SOUTH WALL      |                        |          |        |     |     |        |          |             |     |
|-----------------|------------------------|----------|--------|-----|-----|--------|----------|-------------|-----|
| 442             | 443                    | 444      | 451    | 452 | 454 | 369    | 376      | 377         |     |
|                 | 445                    |          | 450    | 453 | 456 | 455    | 370      | 375         | 373 |
|                 | 446                    | 447      | 448    | 449 | 458 | III.   | 371      | 374         | 379 |
|                 |                        |          |        |     |     | 000R   | 372      | 373         | 380 |
| 441 440 439 436 | GOWE M. STONE BOUGHTON |          |        |     |     | MARKS  |          |             |     |
|                 | 437                    | RIVIERE  |        |     |     |        | 381 382  | 385 386     |     |
| 433 434 435 436 |                        |          |        |     |     |        | 383 384  |             |     |
|                 | V. DOOR                | IV.      |        |     |     |        | C HUNTER | 389 396 397 |     |
| 428 429 430     |                        |          |        |     |     |        | FILDES   | 390 391 392 |     |
|                 | DICKSEE                |          |        |     |     |        | BRETT    | 395 394 393 |     |
| 426 425 424     |                        | A. MOORE | PETTIE |     |     | MORRIS |          | 396 397 398 |     |
| 427             | 423                    | 416      | 415    | 410 | 409 | 403    | 402      |             |     |
|                 | 422                    | 417      | 414    | 411 | 408 | 404    | 401      |             |     |
|                 | 421                    | 418      | 413    | 412 | 407 | 405    | 400      |             |     |
|                 |                        | 420 419  |        |     |     | 406    | 399      |             |     |

The first picture, on the line, is a portrait in profile, standing, of "*Henry Irving*" (No. 372), by J. E. MILLAIS, R.A.; the next are two adjutant birds (No. 373), entitled "*They do bear Themselves like foolish Justices*," by H. S. MARKS, R.A.

Above are—No. 369, "*Portrait of Mrs. Newton Jackson*," L. DESANGES; No. 370, "*West Highlanders*," R. BEAVIS; No. 371, "*The Peace-maker*," G. B. O'NEILL; No. 375, "*Master of his Horse*," OTTO SCHOLDERER; and No. 378, "*From the outer World*," W. HOLYOAKE.



No. 374.

25 X 30.

No. 374. "*The Peace-maker*." G. B. O'NEILL.

No. 380. "*Mrs. Ernest Charrington*." H. T. WELLS, R.A.



No. 391. "Caught at Last": Retribution. WALTER HUNT. 40 X 60.

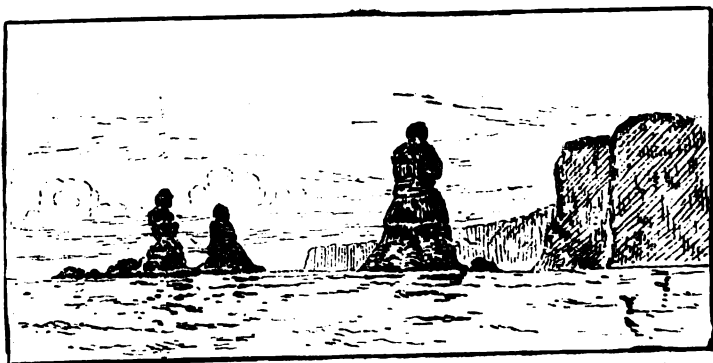
In the centre of the west wall is—No. 390, "*Venetian Life*," LUKE FILDES, A.R.A., a large upright picture of outdoor life in Venice; figures grouped near a canal, in a style familiar to us in the work of Van Haanen, who has a picture in Gallery VII., No. 721.

On either side are large landscapes, by COLIN HUNTER, A.R.A., and JOHN BRETT, A.R.A.; and on the same wall—No. 381, "*You don't say so*," SEYMOUR LUCAS; No. 382, "*A Study*," head of a girl, ARTHUR NOWELL; No. 383, "*The Pet Plant*," H. S. MARKS, R.A.; No. 384, "*On their Native Heath*," R. BEAVIS; and No. 385, "*Corn Threshing and Winnowing, Roman Campagna*," C. H. POINGDESTRE.



No. 389. "The Herring Market at Sea." COLIN HUNTER, A.R.A. 42 X 72.

In the corner here is another of MR. WOOD'S Venetian pictures—"Il mio Traghetto" (No. 396); above—No. 397 "*A Deer Track*,"



No. 395.

42 X 72.

No. 395. "*MacLeod's Maidens, Skye.*" (Natural Sculpture.) J. BRETT, A.R.A.



No. 408.

36 X 60.

No. 408. "*Afternoon.*" LESLIE THOMSON.



No. 403.

Digitized by Google 48 X 78.

No. 403. "*Sweethearts and Wives.*" PHIL. R. MORRIS, A.R.A.

On the north wall is—No. 402, "*The Gate of the Sea*," J. E. HODGSON, R.A., and next MR. MORRIS' picture of an old West Indianman coming into port laden with fruits from the tropics, a picture full of light and colour. In the centre is MR. PETTIE's "*Site of a Christian Altar*;" and, on the right, an unusually large example of the work of ALBERT MOORE, (416) three reclining figures, with pale salmon-coloured draperies, grey and white, with delicate touches of yellow, in the well known harmonious manner of this painter. On this wall are portraits—No. 409, "*The Rev. Canon Ellison*," HUBERT HERKOMER, A.R.A.; No. 415, "*George Rae, Esq.*," FRANK HOLL, R.A.; and No. 404, "*After Work*," a delicate and refined landscape, ALFRED PARSONS; No. 405, CHARLES COLLINS; No. 407, R. B. BROWNING; No. 414, G. F. WETHERBEE; No. 417, KEELEY HALSWELLE; and No. 418, "*Gelert*," C. BURTON BARBER.



No. 411.

65 X 51.

"*A Wintry Dirge*." ALFRED EAST.



No. 410.

51 X 84.

No. 410. "*Site of an Early Christian Altar*." JOHN PETTIE, R.A.

"The method adopted in fixing the orientation of churches by a pole fixed in the ground: the sun's rays appearing above the horizon fixed the line of orientation."





No. 419.

12 X 24.

No. 419. "*Il dolce far niente.*" H. T. SCHÄFER.No. 422. "*The Hon. Mrs. Willoughby Verner.*" IDA VERNER.No. 423. "*After Church.*" EUGÈNE DE BLAAS.No. 424. "*Miss Adeline Norman.*" VAL C. PRINSEP, A.R.A.

Above are No. 425, "*The Widower,*" WILLIAM RAINEY;  
 No. 426, "*Miss Agatha Cox,*" T. BLAKE WIRGMAN; No. 428,  
 "*Passing,*" ALBERT GOODWIN, and No. 429, "*Foundlings,*" WALTER  
 HUNT.



No. 430.

664 X 46.

No. 430. "*Romeo and Juliet.*" FRANK DICKSEE, A.R.A.

"Farewell, farewell; one kiss and I'll descend."

(This picture is to be engraved and published by Messrs. Tooth &amp; Son.)

No. 431. "*A London Flower Girl.*" W. P. FRITH, R.A.

[Door.]

No. 436, "*Sun Gleams,*" SIR FREDERICK LEIGHTON, P.R.A.; No. 437, "*The Enchanted Castle,*" BRITON RIVIÈRE, R.A., a knight in armour back to the spectator, approaching two tigers in the castle. In ACADEMY NOTES 1882, there is a sketch of a somewhat similar subject by M. RIVIÈRE, "*The Magician's Doorway.*"

In this corner are also—No. 441, "*Rough and Ready,*" FRANK PATON; No. 442, "*A Grey Day,*" Brittany, H. BANNERMAN; and No. 445, "*A Leader of Public Opinion,*" BLANDFORD FLETCHER.

On the line are—

No. 446. "*Venetian Cloisters.*" HENRY WOODS, A.R.A.

No. 447. "*Bothwell.*" A. C. GOW, A.R.A.

No. 448 and No. 449. "*Fallen Out*" and "*Reconciled.*"

MARCUS STONE, A.R.A. (*Sketched overleaf.*)

No. 458. "*A Village below the Sand Dunes, Island of Walcheren.*"

G. H. BOUGHTON, A.R.A.

Other pictures here are—No. 450, "*The Vale of the Clyde,*" J. CAMPBELL NOBLE; No. 451, "*Prince Rupert,*" S. BERKLEY, and No. 457, "*St. Peter Denying Christ,*" W. MOUAT LOUDAN.



\* No. 439. 39 X 24.

No. 439. "*Home, Sweet Home.*"

W. E. F. BRITTEN.



\* No. 453. 35 X 28.

No. 453. "*Miss Hardcastle.*"

R. LEHMANN.





No. 451.

42 X 72.

No. 451. "*Prince Rupert.*" STANLEY BERNLEY.No. 455. "*Autumn into Winter.*" ROBERT W. ALLAN.

No. 448.

60 X 27.

No. 448. "*Fallen Out.*"

MARCUS STONE, A.R.A.



No. 449.

60 X 27.

No. 449. "*Reconciled.*"

"We fell out, my wife and I,  
O, we fell out, I know not why,  
And kissed again with tears."

| SOUTH WALL         |     |     |     |         |     |            |     |         |     |            |  |          |     |                             |
|--------------------|-----|-----|-----|---------|-----|------------|-----|---------|-----|------------|--|----------|-----|-----------------------------|
| 546                | 547 |     |     | 555     |     |            |     |         |     |            |  |          | 573 |                             |
| 545                |     |     | 548 | 549     | 550 |            |     |         |     |            |  |          | 572 |                             |
| 543                |     | 544 | 551 | 554     |     |            |     |         |     | 563        |  |          | 571 |                             |
| 541                | 542 |     |     |         | 556 | 557        | 562 | 564     | 565 |            |  |          | 570 |                             |
| 539                | 540 |     |     |         | 558 |            | 561 | 566     | 567 |            |  |          | 569 |                             |
| 537                | 538 | 552 | 553 | 559     |     |            | 560 | 568     |     |            |  |          |     |                             |
| BURGESS WATERHOUSE |     |     |     |         |     |            |     |         |     |            |  |          |     |                             |
| 530                | 531 | 532 | 533 | 534     | 535 | 536        |     |         |     |            |  |          | 581 | 580 579 578 577 576 575 574 |
|                    | 529 | 528 | 527 | V. COLE |     |            |     |         |     | B. BRADLEY |  |          | 582 | 583 584                     |
|                    | 522 | 523 | 524 | 525     | 526 |            |     |         |     |            |  |          | 588 | 587 586 585                 |
| VI. DOOR           |     |     |     |         |     | V.         |     |         |     |            |  | DOOR IV. |     |                             |
| 521                | 520 | 519 | 518 | 517     |     |            |     |         |     |            |  |          | 462 | 461 460 459                 |
|                    | 512 | 515 |     |         |     |            |     |         |     |            |  |          | 463 | 464 465                     |
|                    | 511 | 513 | 514 | HORSLEY |     |            |     |         |     | ARMITAGE   |  |          | 469 | 468 467 466                 |
|                    |     |     |     | LINTON  |     | MACWHIRTER |     | HODGSON |     |            |  |          | 473 | 472 471 470                 |
|                    |     |     |     | 506     | 496 | 497        | 491 | 490     | 494 | 474        |  |          |     |                             |
|                    |     |     |     | 507     | 505 | 498        | 492 | 489     | 485 | 475        |  |          |     |                             |
|                    |     |     |     | 508     | 504 | 495        | 493 | 488     | 482 | 476        |  |          |     |                             |
|                    |     |     |     | 509     |     | 494        |     | 487     | 481 | 477        |  |          |     |                             |
|                    |     |     |     | 510     | 508 | 502        | 501 | 500     | 480 | 479 478    |  |          |     |                             |



No. 463.

33 X 51.

No. 463. "Faith." EDWARD ARMITAGE, R.A.

On each side of the doorway are two decorative panels for a dining-room, by P. H. CALDERON, R.A.—No. 462, "*Cherries*," and No. 588, "*Currants*." Above are—MR. BLAIR LEIGHTON'S "*Gladiator's Wife*" (No. 465), sketched over leaf; No. 466, "*At Hayling Island*," JAMES PEEL; and No. 467, "*Full Tide after a Storm*," ALFRED EAST; No. 471, "*The Rev. F. R. Nicholl*," CYRUS JOHNSON; and No. 472, "*Fantasia*," P. W. STEER.



\*

No. 465.

62 X 38.

No. 465. "*The Gladiator's Wife.*" E. BLAIR LEIGHTON.

No. 474. "*The Lifting Mist.*" T. S. COOPER, R.A.



\*

No. 475.

29 X 44.

No. 475. "*Shadows.*" ROBERT HILLINGFORD.

Oliver Cromwell contemplating the portrait of Charles I.  
(Walter Scott's '*Woodstock*').



No. 483. 24 X 20.

No. 483. "*Miss Fortescue.*" WEEDON GROSSMITH.

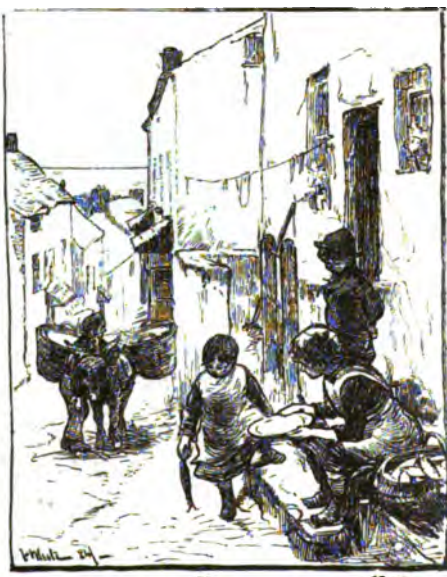
No. 484. "*Church Afloat.*" J. E. HODGSON, R.A.

Service between decks of a man-of-war.



No. 485. 70 X 50.

No. 485. "*For Sale.*"  
ARTHUR HACKER.



No. 499. 68 X 47.

No. 499. "*The Herring Harvest.*"  
JOHN WHITE.

No. 488. "*Will he come?*" G. C. HINDLEY.

No. 489. "*Mrs. Henderson Smith.*" ELLEN MONTALBA.

No. 490. "*Henry Whiting, Esq.*" W. W. OULESS, R.A.

The central picture on this wall is MR. MCWHIRTER'S large landscape from the heights above the Firth of Forth—



No. 491.

76 X 60.

No. 491. "*The Windings of the Forth.*" J. MCWHIRTER, A.R.A.

Above are—No. 492, "*Down by the Old Mill-stream,*" AUGUSTUS TULK; No. 495, "*Forgotten Lives,*" J. L. PICKERING; and No. 496, a portrait, ELLEN MONTALBA.

No. 497. "*Nelly;*" a portrait. W. C. T. DOBSON, R.A.

No. 499. "*The Herring Harvest.*" JOHN WHITE.

(*Sketched on last page.*)

The next picture is one of a series illustrating incidents in the life of a soldier in the sixteenth century—





No. 498.

50 X 98.

No. 498. "*The Declaration of War.*" J. D. LINTON.

The picture is rich in colour; the robes of the ambassadors on the left in green and red, and the young Prince and his attendants in sixteenth century costume. The Byzantine architecture and the gifts brought by the ambassadors of the Grand Turk help to form a rich *coup d'œil*. The rest of the series will be found sketched in ACADEMY NOTES, 1880, 1, 2, 3.

No. 506. "*The Evening Drink.*" Cattle. T. S. COOPER, R.A.

No. 507. "*Cornish Cliffs.*" HENRY GIBBS.

No. 508. "*Gladiola.*" E. G. PROVAN.

No. 515. "*The Birth-place of the Brook.*" SIR ARTHUR CLAY, Bart.



No. 505.

30 X 60.

No. 505. "*Middelburg.*" CLARA MONTALBA.

The capital of Zealand seen under powerful sunset effect.



\* No. 516. "The French in Cairo, A.D. 1800." WALTER C. HORSLEY. 54 x 77.

No. 517. "Mill-dam, Ebdon Vale, Somerset."  
J. W. OAKES, A.R.A.

No. 518. "Lucretia." T. F. DICKSEE.  
[Door.]

No. 525. "Washing-day;" small landscape. EVERTON SAINSBURY.

No. 526. "The Entomologist." H. STACY MARKS, R.A.

No. 527. "Bisham;" Thames landscape. VICAT COLE, R.A.



No. 552. "The Scramble at the Wedding." J. B. BURGESS, A.R.A. 47 x 71.

Above is an animated picture—No. 528, "*Gil Blas relating his adventures to the Licentiate Sedillo*," W. E. LOCKHART; also No. 529, "*The Valley of the Fed, Roxburghshire*," ARTHUR PERIGAL; No. 535, "*A Thank-offering*," F. W. W. TOPHAM; No. 538, "*Scared*," MARIANNE PREINDLSBERGER.

On the south wall is—No. 537, "*Drinking Fountain: Cairo*," MARGT. MURRAY-COOKSLEY; No. 538, "*A Michaelmas Sermon*," jackdaw and geese, W. WEEKES; No. 539, "*Come, then!*" a clever little picture, HAYNES KING; No. 541, "*Silver and Gold*," CATHERINE M. WOOD; No. 547, "*Off Falmouth Harbour*," C. P. KNIGHT; No. 544, "*Rescued*," and No. 567, "*To the Rescue*," two mining pictures, a pair, by A. DIXON. (See also—No. 386, in Gallery IV.)

On the line is an important and characteristic Spanish picture—No. 552, "*The Scramble at the Wedding*," by MR. BURGESS, A.R.A. No. 553, "*The Rev. Canon Bradley*," H. HERKOMER, A.R.A.; and in



No. 558.

80 x 50.

No. 558. "*The Vale of Light*."

ERNEST PARTON.



No. 559.

No. 559. "*Consulting the Oracle*." J. W. WATERHOUSE.

Digitized by Google 48 x 78



No. 561.

57 X 37.

No. 561. "*Joan of Arc in Prison.*" F. DICEY.

the centre, No. 559, "*Consulting the Oracle*," the best work both in colour and composition we have yet seen from MR. WATERHOUSE.

No. 560. "*Viscount Cranbrook.*"

FRANK HOLL, A.R.A.

No. 568. "*Sword of the Faithful.*"

FREDK. GOODALL, R.A.

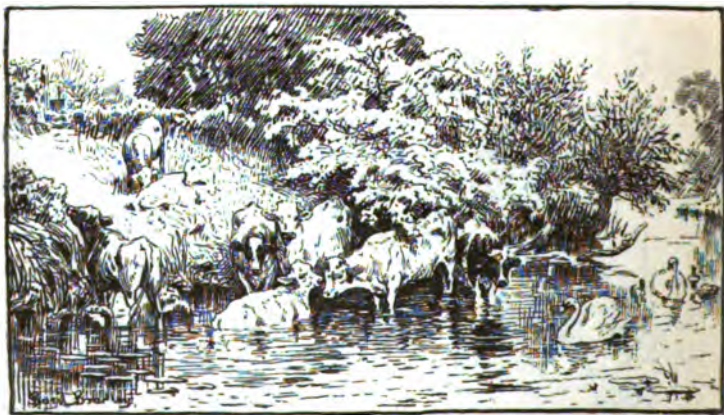
No. 569. "*Evening near Windsor.*"

J. R. HERBERT, R.A.

No. 570. "*The Last 'On Dit.'*" D. W. WYNFIELD.

Next are—No. 563, "*A Peaceful Valley*," ALFRED DE BRÉANSKI; No. 566, "*Sea Dreams*;" study of a girl, FRANK MILES; and No. 573, "*Come along*," W. ANDERSON.

In this corner are several landscapes to notice—No. 576, "*By Autumn Strew*," J. FITZMARSHALL, JUN.; No. 577, "*Off the Bill: Study whilst Sailing*," HENRY MOORE; No. 581, "*Landing the Catch*," W. L. WYLLIE; and last, hung nearly out of sight, No. 584, "*Day-breaking*," by H. W. MESDAG, the well known sea painter.



No. 582.

34 X 60.

No. 582. "*May Time.*" BASIL BRADLEY.

(This picture is to be engraved and published by Mr. Arthur Lucas.)

| SOUTH WALL |     |     |     |     |               |     |     |     |     |         |     |     |     |     |
|------------|-----|-----|-----|-----|---------------|-----|-----|-----|-----|---------|-----|-----|-----|-----|
| 665        | 666 |     | 678 | 679 | 680           | 681 | 682 | 686 | 688 | 697     |     |     |     |     |
| 664        |     | 687 |     | 677 |               | 683 | 685 | 686 | 688 | 700     |     |     |     |     |
| 663        |     | 688 | 675 | 676 |               | 684 | 687 | 684 | 689 | 703     |     |     |     |     |
| 662        |     | 689 | 674 |     |               | 689 | 688 | 688 | 701 | 708     |     |     |     |     |
| 661        | 670 | 671 | 672 | 673 |               | 690 | 691 | 692 | 704 | 705     |     |     |     |     |
| REID       |     |     |     |     | H. HARDY POIT |     |     |     |     |         |     |     |     |     |
| 657        | 658 | 659 | 660 |     |               |     |     |     |     |         | 706 | 709 | 710 | 711 |
|            |     |     |     |     |               |     |     |     |     |         |     | 708 |     | 713 |
| 656        |     | 661 |     |     |               |     |     |     |     |         |     | 707 | 715 |     |
| 655        | 653 | 682 |     |     |               |     |     |     |     |         |     |     |     | 714 |
| 654        |     | 650 |     |     |               |     |     |     |     |         |     | 717 | 716 |     |
| VII. DOOR  |     |     |     |     | VI.           |     |     |     |     | DOOR V. |     |     |     |     |
| 645        |     | 649 |     |     |               |     |     |     |     |         |     | 593 | 592 | 591 |
| 646        | 647 |     |     |     |               |     |     |     |     |         |     | 594 | 597 | 590 |
| 644        |     | 648 |     |     |               |     |     |     |     |         |     | 595 |     |     |
| 643        | 642 | 641 | 640 | 639 |               |     |     |     |     |         |     | 596 | 598 | 600 |
| T. LLOYD   |     |     |     |     | GOODALL       |     |     |     |     | BEAVIS  |     |     |     |     |
| 638        | 631 | 630 | 629 | 628 | 626           | 619 | 618 | 613 | 612 | 611     |     | 596 | 599 | 600 |
| 637        |     | 632 |     |     | 627           | 624 | 623 | 620 | 617 | 614     |     | 598 | 601 | 602 |
| 636        |     | 633 |     |     | 626           | 625 | 622 | 621 | 616 | 615     |     | 598 | 600 | 603 |
| 635        |     | 634 |     |     |               |     |     |     |     | 606     |     | 598 | 600 | 604 |
|            |     |     |     |     |               |     |     |     |     | 607     |     |     |     | 605 |



No. 597.  
No. 597. "The Orphans." S. E. WALLER.

44 x 56.

(This picture is to be engraved and published by Messrs. Tooth and Son.)

The central picture in the sixth gallery, facing the entrance hall, is an enormous canvas by F. GOODALL, R.A., "*The Flight into Egypt*." This room has again the works of many prominent young painters.

First, on the line, is—No. 592, "*Portrait of Miss Nettie Huxley*," by MARION COLLIER. On the same wall, near MR. WALLER's picture, are—No. 593, "*The Evening Cloud*," VAL DAVIS; No. 594, "*Early Spring*," A. GLENDENING, JUN.; No. 595, "*A Horse and Cart*," EDWARD ELLIOTT; No. 598, "*The Cottage Door*," W. B. BAIRD; and No. 601, "*Violets*," ADA BELL.

On the north wall are—No. 612, "*A Book-worm*," CARL SCHLOESSER; No. 613, "*Scotch Emigrants*" (terriers), G. D. ARMOUR; and No. 614, "*The Field of the Cloth of Gold*," LIONEL SMYTHE.





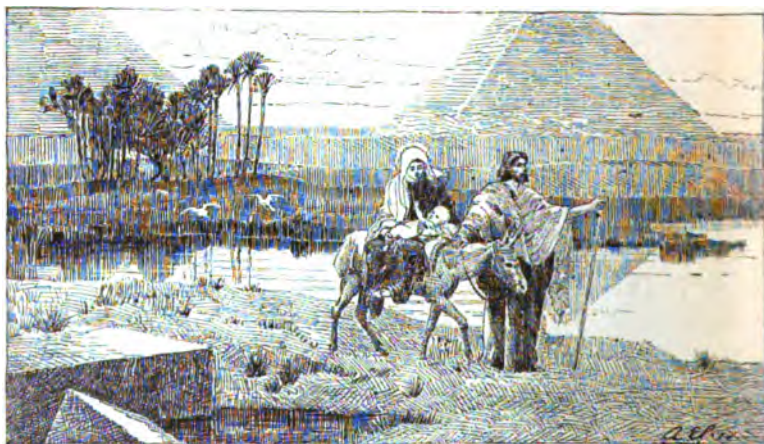
No. 615.

34 X 61.

No. 615. "*Changing Pasture on the Roman Campagna.*" R. BEAVIS.

Above MR. GOODALL'S picture are—No. 620, "*Spring,*" HECTOR CAFFIERI; No. 623, "*Driftwood,*" W. E. NORTON; No. 624, "*Street in Cairo,*" JOHN VARLEY.

On either side of the centre are—No. 618, "*Twin daughters of T. H. Ismay, Esq.,*" JAMES SANT, R.A.; No. 628, "*Twin daughters of J. Searight, Esq.,*" JAMES SANT, R.A.



No. 619.

84 X 144.

No. 619. "*The Flight into Egypt.*" F. GOODALL, R.A.

No. 630, portrait of a child, KATE PERUGINI; No. 631, "*Mrs. Duncan McLaren,*" J. H. WALKER; No. 632, "*The Golden Grain,*" TOM LLOYD; No. 634, "*The Last Load,*" B. NEWCOMBE; No. 637, "*Disturbed,*" P. STRETTON; and No. 639, "*Greenwich,*" FRED. A. WINKFIELD.





No. 646.

36 X 72.

No. 646. "Cook's Straits, New Zealand." NICHOLAS CHEVALIER.

On the east wall are two large landscapes—No. 647, "*The English Vintage*," JOSEPH FARQUHARSON, and (on the other side of the door) No. 652, "*Windy Weather*," C. E. JOHNSON; also No. 645, "*On the River*," GEORGE BOYLE; No. 648, "*Study*," C. FISHER; No. 649, "*Winter*," H. WEEKES; No. 650, "*Soir d'Été*," JAN VAN BEERS; No. 658, "*Abelard and his pupil*," E. B. LEIGHTON; No. 659, "*The late Francis Holl, Esq., A.R.A.*," F. HOLL, R.A.



No. 662.

44 X 36.

No. 662. "Saved from the Snow." A. STOCKS.

No. 661. "*The Unconverted Cavalier.*" CHARLES C. SETON.



No. 668.

28 x 54.

No. 668. "*Calm before a Storm.*" W. H. GORE.

Next on the line is a powerful picture by a young painter; a fisherman shewing a live lobster to children.



No. 669.

60 x 45.

No. 669. "*An Ugly Customer.*" JOHN R. REID.

The best work by MR. REID this year entitled "*The Rival Grandfathers*" is in the Grosvenor Gallery.

No. 671. "*Not worth powder and shot.*" J. C. DOLLMAN.

(*Sketched on page 56.*)



No. 674.

36 X 60.

No. 674. "*Called to Court.*" HAYNES WILLIAMS.

No. 677. "*Showery Weather.*" A. A. GLENDENING.

[*Door.*]

On the right hand, are—No. 685, "*Shipbuilding Yards,*" R. P. STAPLES; No. 688, "*A Sonata,*" F. W. W. TOPHAM; No. 689, "*Marie: a May-flower,*" EDWARD STOTT; No. 690, "*An appeal to the Benevolent,*" W. WEEKES; and one of two studies of French cavalry by HEYWOOD HARDY.



No. 691.

20 X 32.

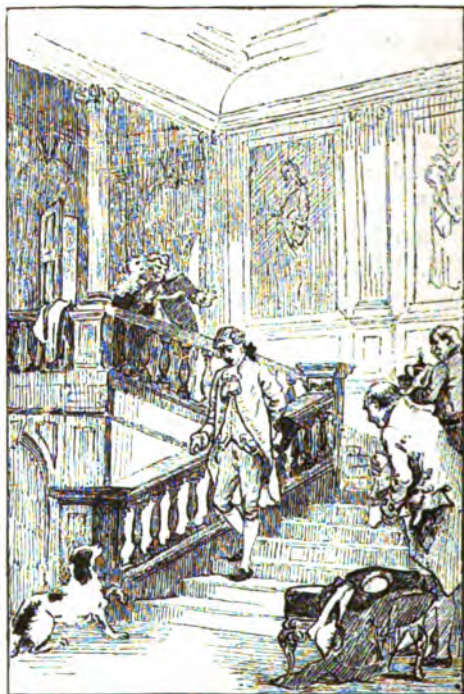
No. 691. "*The Rear Guard.*" HEYWOOD HARDY.

No. 692. "*Their First Lesson*" (good kittens). FRANK PATON.





\* No. 671. *No. 671. "Not worth powder and shot."* J. C. DOLLMAN. 25 x 40.



\* No. 693. *No. 693. "Disinherited."* L. J. POTT. 68 x 48.

Next are—No. 694, "*A September Morning*," A. A. GLENDENING; No. 702, "*Over the Sea*," LIZZIE REID; No. 703, "*Little Red Cap*," KATE PERUGINI; No. 704, "*The first snow on the mountains, North Wales*," CHARLES DAVIDSON.

On the east wall is—No. 708, "*The Wrong Road*," T. G. COOPER; a large\_cattle picture; and above it, very injuriously placed, is a

subject, full of figures—No. 715, "*St. Agnes, one of the early Christian Martyrs,*" JAMES ARCHER; No. 716, "*Mrs. John Rose;*" a portrait, R. J. GORDON; and No. 717, "*Just before the Gloaming;*" a landscape, by BRYAN HOOK.

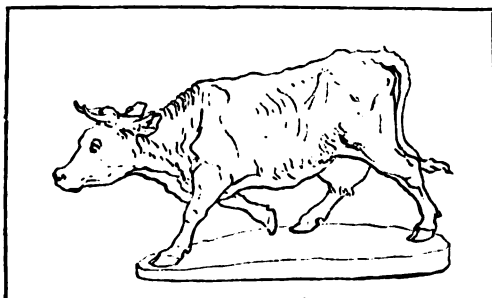


\*

No. 701.

42 x 30.

No. 701. "*La Cocarde Tricolore, Paris, 1789.*" G. P. JACOMB-HOOD.



\*

No. 1470.

No. 1740. "*A Study of Action.*" ARTHUR CLAY.







No. 745.

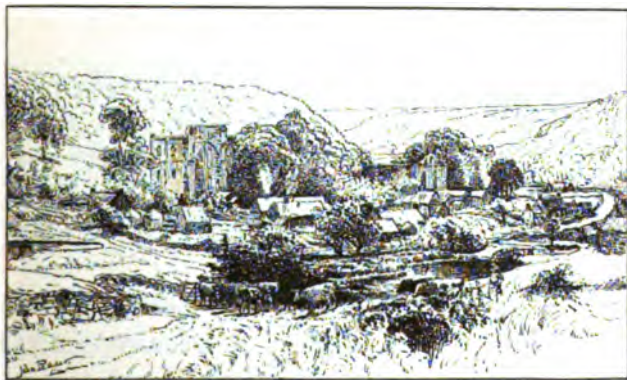
39 X 60.

No. 745. "*A Dappled Sky, a World of Meadows.*" F. WALTON.

On the north wall is a very noticeable French picture—No. 738, "*Vaccination*," PASCAL A. J. DAGNAN; near it, No. 736, "*A Comet Vintage*," G. BORTIGNONI; No. 739, "*Sale of Cavalry Horses*," HEYWOOD HARDY; and above—No. 741, "*Summer Evening: Loch Fyne*," C. P. KNIGHT.

In the centre of the wall is—No. 747, "*A Venetian Flower Girl*," LUKE FILDES, A.R.A.; a figure nearly life-size standing near a blaze of flowers; and, on either side—No. 746, "*Glen Sligichan, Isle of Skye*," RICHARD ANSDELL, R.A., and No. 752, "*A Wintry Sea*," by a young painter, JOHN F. FAED.

No. 751. "*Feeding the Hungry Cattle.*" E. DOUGLAS.



No. 759.

44 X 72.

No. 759. "*Rievaulx Abbey.*" JOHN PEDDER.

The most remarkable work on this wall is a fine example of M. BOUGUEREAU, exhibited in the Salon last year. Note the flesh painting in this picture.



No. 783. 801 X 42.

No. 783. "*La Nuit.*"  
W. BOUGUEREAU.

On the north wall are also No. 748, "*An Autumn Pastoral*," J. E. GRACE; No. 749, "*Old Village on a Canal*," W. W. CAFFYN; No. 750, "*Watching the Effect*," S. SIDLEY, a child blowing bubbles; No. 756, "*Moonrise: Wharfedale*," T. HOPE McLACHLAN; No. 759, "*Rievaulx Abbey*," JOHN PEDDER; and No. 761, "*Roses*," W. G. SANDERS.

Next are—No. 753, "*Intervention*," A. DAVIS COOPER; No. 754, "*Deepening Shadows*," MARGARET I. DICKSEE; No. 755, Portrait of "*Mrs. Monckton*," C. N. KENNEDY; No. 762, "*Waiting for the Tide*," a small picture, two figures; WILLIAM SMALL; and, No. 763, "*In Ambush*," portrait of a child, VAL C. PRINSEP, A.R.A.; No. 765, "*Disputed possession*," W. B. BAIRD (*sketched on p. 63*).

No. 777, "*Antigone*," T. F. DICKSEE; No. 784, "*By the Cool Stream*," H. LE JEUNE, A.R.A.; No. 785, "*The Close of a Winter's Day*," C. W. WYLLIE.

[Door.]

On the opposite side is a full length portrait—No. 788, "*Mrs. H. White*," in white satin, by a young American artist, J. S. SARGENT, whose pictures in the Salon have attracted much notice. Next is a small picture—

No. 786. "*Blind Bartimæus sat by the Highway-side Begging.*"  
J. E. HODGSON, R.A.

No. 787. "*Roses.*" H. FANTIN.

No. 790. "*The Sleep of the Acorn.*" A. STUART-WORTLEY.

No. 797. "*Students at the British Museum.*" T. PECKITT.



No. 798.

34 X 48.

No. 798. "*Daniel in the Lion's Den.*" ROBERT THORBURN, A.R.A.

The three most important pictures here, occupying nearly the whole of the south wall, are by R. W. MACBETH, VAL. PRINSEP, and C. E. JOHNSON; the first and last (which are sketched) are fine examples of the painters. On the same wall are—No. 800, "*The Kelp Harvest: West of Ireland,*" ANDREW BLACK; No. 802, "*The Way through the Wood,*" J. AUMONIER; No. 806, "*Herr Poznanski,*" J. J. SHANNON; No. 807, "*Ponte Tragara, Italy,*" ALEXANDER WEST.



No. 805.

46 X 108.

No. 805. "*A Fen Farm.*" ROBERT W. MACBETH, A.R.A.

"Cusha ! cusha ! cusha ! calling,  
For the dews will soon be falling."





No. 809.

62 X 92.

No. 809. "*La Belle Dame sans Merci.*" ANNA LEA MERRITT.

No. 810. "*The Saturday Dole in Worcester Chapter House.*" VAL. C. PRINSEP, A.R.A. A large canvas containing portraits of some of the old people at Worcester receiving loaves at the chapter house.

Other pictures here are—No. 812, "*Portrait of H. Magnus, Esq.,*" OTTO. SCHOLDERER; No. 813, "*A Corner of a Hayfield,*" H. TUCK; and No. 815, "*Her own Gleanings,*" H. R. ROBERTSON.



No. 811.

54 X 84.

No. 811. "*The Wye and the Severn.*" C. E. JOHNSON.

No. 826, "*A Martyr in the 16th Century,*" W. GEETS, a large canvas crowded with figures; a Lutheran girl being led out to be buried alive.





No. 815.

31 X 46.



No. 827.

62 X 100.

No. 827. "Too late!" HERBERT SCHMALZ.



No. 765.

5 X 7.7 Google

| SOUTH WALL            |           |     |                  |           |     |     |     |     |     |  |
|-----------------------|-----------|-----|------------------|-----------|-----|-----|-----|-----|-----|--|
| 887                   |           |     |                  |           |     |     |     |     |     |  |
| 886                   |           |     |                  |           | 906 | 912 |     |     |     |  |
| 885                   | 884       | 894 | 897              | 898       | 905 | 907 | 911 | 913 |     |  |
| 884                   | 889       | 890 | 895              | 896       | 900 | 904 | 908 | 910 | 914 |  |
| 883                   | 891       |     |                  |           | 903 | 909 | 909 | 915 |     |  |
| 882                   | 892       | 893 |                  | 901       | 902 |     | 916 |     |     |  |
| 000R                  |           |     |                  |           |     |     |     |     |     |  |
| PERUGINI              |           |     | T. GRAHAM LEADER |           |     |     |     |     |     |  |
| 878 880               | S. LUCAN  |     |                  |           |     |     |     |     |     |  |
| 879 881               |           |     |                  |           |     |     |     |     |     |  |
|                       |           |     | D. MURRAY        |           |     |     |     |     |     |  |
| 877 876 875 874       |           |     |                  | 000R VII. |     |     |     |     |     |  |
| 871 872 873           | CROFTS    |     |                  |           |     |     |     |     |     |  |
| 870 868 868 867       |           |     |                  | M. FISHER |     |     |     |     |     |  |
| 865                   |           |     |                  |           |     |     |     |     |     |  |
| 863                   | WOODVILLE |     |                  |           |     |     |     |     |     |  |
| 864 866               |           |     |                  |           |     |     |     |     |     |  |
| HERKOMER BRETT DYNTER |           |     |                  |           |     |     |     |     |     |  |
| 000R                  |           |     |                  |           |     |     |     |     |     |  |
| 859                   | 858       | 853 | 852              | 847       | 946 | 840 |     |     |     |  |
| 860                   | 857       | 854 | 851              | 848       | 945 | 841 |     |     |     |  |
| 861                   | 856       | 855 | 850              | 849       | 944 | 842 |     |     |     |  |
| 862                   |           |     |                  |           |     | 843 |     |     |     |  |

The central pictures in this gallery are—a large sea-piece (No. 859), by JOHN BRETT, A.R.A.; a battle picture (No. 873), by E. CROFTS, A.R.A.; and another landscape (No. 909), by B. W. LEADER, A.R.A., sketched on p. 67.

First, on the line, are—No. 831, "*A Sussex Dyke*," a large landscape by MARK FISHER; and No. 839, "*Secrets*," EUGÈNE DE BLAAS.



\* No. 840. 42 X 60.

No. 840. "*La Festa dei Morti*." F. W. W. TOPHAM.

No. 844, "*Waiting for Herring Boats, Scheveningen*," H. W. MESDAG; No. 845, "*The Squire's Pets*," FRANK DICEY; No. 846, "*The Home of the Grizzly Bear*," J. MACWHIRTER, A.R.A.



No. 851.

68 X 74.

No. 851. "*The late Duke of Buccleuch, K.G.*" KNIGHTON WARREN.

No. 852. "*A North-westerly Gale: Granton.*" JOHN BRETT, A.R.A.

On either side are portraits—No. 847, "*The Rt. Rev. A. Barry, Bishop of Sydney,*" E. J. POYNTER, R.A.; and No. 853, "*Rev. H. M. Butler, Head Master of Harrow,*" H. HERKOMER, A.R.A.

Other pictures on this wall include—No. 857, "*The Upper Pool, River Thames,*" F. A. WINKFIELD; No. 859, "*The Rivals,*" HUGH CAMERON; No. 860, "*View over London, Westward from Pentonville,*" J. O'CONNOR.



No. 854.

66 X 46.

No. 854. "*Lancelot and Elaine.*" HENRIETTA RAE.

No. 866, "*The Guards at Tel-el-Kebeer,*" R. CATON WOODVILLE; a spirited and skilful picture, crowded with figures on a small scale; No. 867, "*Portrait of E. Moberly, Esq.,*" W. F. YEAMES, R.A.;

No. 873, "*Wallenstein: A Scene of the Thirty Years' War*," Count Wallenstein riding over a battlefield, E. CROFTS, A.R.A.



\* No. 865. 50 X 30.

No. 865. "*The Ploughman homeward plods his weary Way*," ALLEN C. SEALY.

Here are portraits—No. 874, by J. B. BURGESS, A.R.A.; and No. 875, by J. MCCLURE HAMILTON.



\* No. 881. 56 X 77.

No. 881. "*After Culloden: Rebel-hunting*," S. LUCAS.

(Purchased by the Royal Academy, Chantrey Bequest.)



No. 880. 50 X 33.

No. 880. "A Venetian Girl going to the Well."  
HILDA MONTALBA.



No. 908. 71 X 51.

No. 908. "Ruth."  
S. J. SOLOMON.

On the south wall are—No. 891, "*La Donna è Mobile*," C. E. PERUGINI; No. 892, "*The Murmur of the Shell*," H. LE JEUNE, A.R.A., and a little picture (No. 893), children in snow, by EDOUARD FRERE.

[Door.]



No. 902. 48 X 84.

No. 902. "The Ploughman homeward plods his weary Way." B. W. LEADER, A.R.A.

No. 909. "Wallflowers." DORA E. CRITTENDEN.



No. 912. "*Portrait of P. H. Gosse, Jun.*" E. M. OSBORNE.

No. 915. "*Prinrose-time.*" THOMAS IRELAND.



No. 916.

35 X 60.

No. 918. "*Sand Digging: North Cornwall.*" ERNEST A. WATERLOW.

On the last wall are—No. 921, "*You? a Christian!*" two figures, period second century, JAMES ARCHER; also several portraits and an imaginative picture No. 927, "*The Death of the Poet,*" H. J. STOCK.



No. 928.

36 X 48.

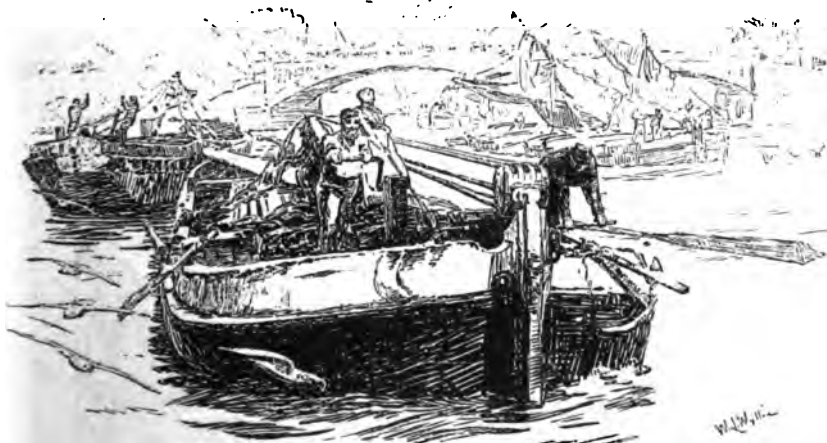
No. 928. "*My Love has gone a-sailing.*" DAVID MURRAY.

(*Purchased by the Royal Academy, Chantrey Bequest.*)

## XI.

Diagram illustrating a network of connections between various names and numbers, organized into a grid-like structure. The names are arranged in a central column, with numbers placed around them. The names are: EIGHTH WALL, WYLLIE, HERMOMER, WATERLOW, BREIT, HERBERT, DOOR, LINNELL, WYLLIE, H. MOORE, CALDERON, ANDREIL, and XI. The numbers are arranged in rows and columns, some of which are connected by lines. The diagram is a complex network of connections between various names and numbers.

| Row | Left Column                   | Second Column | Third Column   | Fourth Column | Right Column                  |
|-----|-------------------------------|---------------|----------------|---------------|-------------------------------|
| 1   | 1634 1538                     | 1542          | 1543 1548 1549 | 1550          | 1559 1560                     |
| 2   | 1636                          | 1541          | 1544           | 1551          | 1561                          |
| 3   | 1637                          | 1540          | 1544           | 1551          | 1564 1565 1566 1567           |
| 4   | 1638                          | 1539          | 1545           | 1546 1552     | 1563 1565                     |
| 5   | 1633                          | 1630          | WYLLIE         | HERMOMER      | WATERLOW                      |
| 6   | 1632 1631                     | 1546          |                |               | 1566 1567 1568 1569 1570      |
| 7   | 1629 1596 1527                | 1525          |                |               | BREIT 1574 1573 1572 1571     |
| 8   | 1594                          | 1523          |                |               | 1581                          |
| 9   | 1620 1621 1622                | HERBERT       |                |               | 1575 1576 1577 1578 1579 1580 |
| 10  | 1663                          | 1664          |                |               | 1582                          |
| 11  | 1662                          | DOOR          |                |               | 1583                          |
| 12  | 1661                          |               |                |               |                               |
| 13  | 1653                          |               |                |               |                               |
| 14  | 1659 1657 1656 1655           | LINNELL       |                |               | 1588 1587 1586 1585 1584      |
| 15  | 1652 1653 1654                |               |                |               | 1589 1590 1591                |
| 16  |                               |               |                |               | 1592                          |
| 17  |                               |               |                |               | 1593                          |
| 18  | 1649 1648 1647 1646 1645 1644 |               |                |               | 1601 1600 1599 1598 1597 1596 |
| 19  | 1651 1650                     |               |                |               | 1595 1594                     |
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| 65  |                               |               |                |               |                               |
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| 68  |                               |               |                |               |                               |
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36 X 60.

The first, on the line, is a landscape by J. R. HERBERT, R.A., No. 1522, "*A bend on the Thames*"; above it is—a portrait of "*Sir George Airy, K.C.B.*," (No. 1521), JOHN COLLIER; and a clever little study of a girl with geese and a calf, No. 1524, "*Expectation*," G. HILLYARD SWINSTEAD. MR. WYLLIE'S powerful picture (No. 1539) (*sketched above*) is on the next wall.

No. 1536. "*The Marsh Mill.*" A. W. WEEDON.



No. 1537.

36 X 60.

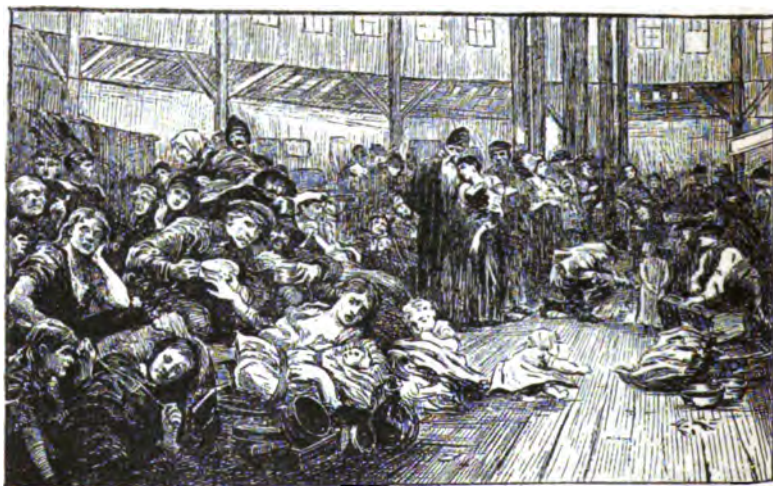
No. 1537. "*A Midway Inn.*" F. W. LAWSON.

Dim interior of posting inn in the olden time.

No. 1542. "*A Goodly Catch*" (monks). W. D. SADLER.

No. 1545. "*A Quiet Corner.*" R. THORBURN, A.R.A.

In the centre of the south wall is a scene in Castle Garden, New York, studied by MR. HERKOMER in America in 1883.



No. 1546.

56 X 83½.

No. 1546. "*Pressing to the West.*" HUBERT HERKOMER, A.R.A.

"All emigrants have to pass through this building for registration before being sent to the West. As the majority are poor and unable to pay for lodgings outside, they remain here sometimes a day, sometimes eight or ten weeks, until suitable situations can be found for them by the Commissioners of Emigration."



\* No. 1554. 17 X 10.  
"The Letter."



No. 1555. 17 X 12.  
"A Trial."



No. 1556. 17 X 10.  
"Happier than ever."

"A Love Story." MARIA BROOKS.

On the same wall are—No. 1543, "*As the hart panteth after the water brooks, so panteth my soul after Thee, O God*," ARTHUR HILL; No. 1553, "*A South-westerly Gale: Cornish Coast*," JOHN BRETT, A.R.A.; No. 1557, "*Weaving Nets: Venice*," FRANK BRAMLEY; No. 1561, "*The Cradle of the River*," E. B. BARWELL; No. 1562, "*Astonishing Grand-dad*," A. H. BURR; No. 1563, "*'Toots,' daughter of F. May, Esq.*," W. F. YEAMES, R.A.; and a clever *genre* picture by F. BARNARD, No. 1564, "*Geoff, Polly, Dolly, and Toto*." (Sketched overleaf.)

No. 1571, "*Fatal Fidelity*," E. M. COX.

In this corner are some good landscapes, notably—No. 1565, "*Breezy Tintagel*," E. A. WATERLOW; No. 1568, "*Mouth of the River Blythe*," THOMAS PYNE; No. 1572, "*The Haunt of the Heron*," S. J. BARNES; No. 1573, "*At the mercy of the waves*," JOHN F. FAED; and No. 1574, "*A Summer's Day: St. George's Channel*," JOHN BRETT, A.R.A.



\* No. 1552. 50 X 30.  
No. 1562. "Conquest."

E. BLAIR LEIGHTON.



No. 1564. "Geoff, Polly, Dolly, and Toto." FRED. BARNARD. 28 X 56.



No. 1566. "What shall I sing?" Interior of Cairo café. F. A. BRIDGMAN. 24 X 32.



No. 1582. {"Oh! merry goes the time when the heart is young," G. HILLYARD  
For Paris gives the bippin for the best song sung."} SWINSTEAD. 25 X 32.



In the next corner are — No. 1588, "*Don't be inquisitive,*" HAYNES KING; No. 1589, "*The Close of a Winter's Day,*" an old hulk, W. L. WYLLIE; No. 1590, "*Baiting Crab Pots,*" EDWIN ELLIS; No. 1591, "*A Day in the Country,*" J. WEBB; and "*Still Life,*" No. 1587. EDITH ELLISON, and No. 1599, "*Veterans,*" E. G. H. LUCAS.

On the north wall are—No. 1609, "*The Golden Wedding,*" JOHN MORGAN; No. 1617, "*Lock Linne at Port Appin, Argyllshire,*" DAVID MURRAY; No. 1616, "*Sally in our Alley,*" E. S. KENNEDY; No. 1610, "*Grandfather's Workshop,*" MARY L. BREAKELL; No. 1611, "*Passing Clouds,*" R. ANSDALL, R.A.

The central picture is a portrait, No. 1620, "*Mrs. Henry Fellows,*" P. H. CALDERON, R.A., and near it a quiet little study (No. 1621) a white calf by a stream at twilight, VAL DAVIS.



No. 1618. 29 X 22.  
"Hickory Dickory Dock." E. HIPKINS.



No. 1612. 57 X 41.  
No. 1611. "Spring: Isle of Skye."  
R. ANSDALL, R.A.



No. 1613. 50 X 40.  
No. 1613. "Sterage Passengers."  
J. YATES CARRINGTON.



No. 1626.

36 x 54.

No. 1626. "*Off the Lizard, Penzance: Boats starting East for the Fishing.*"

HENRY MOORE.

Above are—No. 1623, "*Running ashore*," J. FRASER; No. 1624, landscape, M. A. LANGDALE; and No. 1625, "*The Mumbls Lighthouse; storm clearing off*," EDWIN HAYES.



No. 1627.

26 x 36.

No. 1627. "*Fish Market at Rouen.*" EYRE CROWE, A.R.A.

On the same wall are—No. 1628, "*Hay Stacked: Old and New*," J. BUXTON KNIGHT; No. 1629, "*Praying for Father*," ROBERT

THORBURN, A.R.A.;  
No. 1630, "*Labourers  
after Dinner*," GEORGE  
CLAUSEN; No. 1631,  
"*Under the Shadow of  
the Ben*," A. K. BROWN;  
No. 1639, "*Far from the  
Madding Crowd*," W.  
HATHERELL; and No.  
1656, "*G. Fenwick, Esq.*,"  
F. HOLL, R.A.



No. 1642. "*Saying Grace*." Mrs. ALMA TADEMA.  
No. 1647. 20 X 34.

There are several pictures on the end wall well worthy of notice;  
the last is, No. 1655, "*Clearing up over Snowdon*," JAMES LINNELL.



No. 1624. 24 X 36.  
No. 1624. MARMADUKE A. LANGDALE.



No. 1653. 56 X 41.  
No. 1653. "*Vespers*." F. D. HARDY.



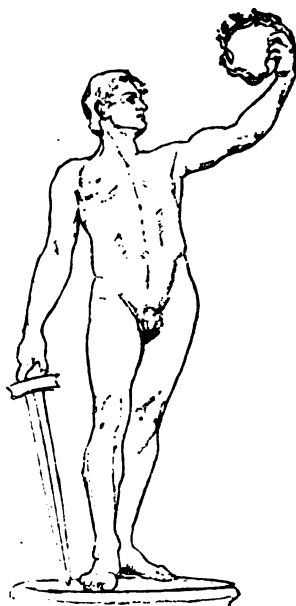
\* No. 1823.

No. 1823. "*Lady Godiva.*" C. B. BIRCH, A.R.A.



\* No. 1856.

No. 1856. "*The Mower.*"  
HAMO THORNYCROFT, A.R.A.



\* No. 1676.

No. 1676. "*The Victor.*"  
J. W. SWINNERTON.

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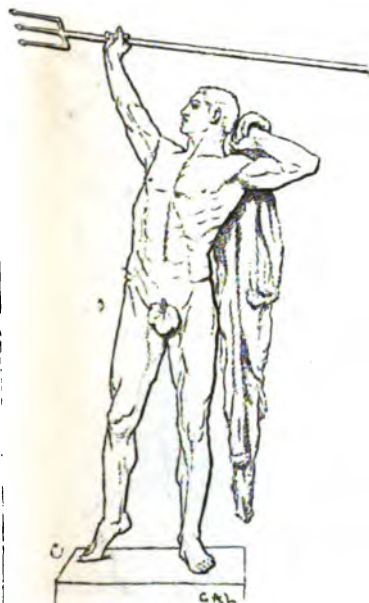




\* No. 1746.  
No. 1746. "*Hercules*"  
(statuette, bronze).  
G. NATORP.



No. 1684.  
No. 1684. "*Ruth and Naomi*"  
(group, marble).  
J. WARRINGTON WOOD.



\* No. 1803.  
No. 1803. "*Ave Caesar! Morituri te  
Salutant.*" G. A. LAWSON.

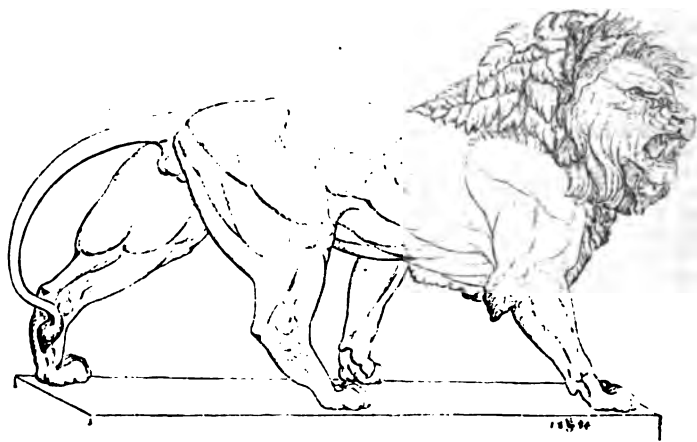


\* No. 1680.  
No. 1680. "*Linus.*"  
E. ONSLOW FORD.





\* No. 1682. "*Bless me, even me also, O my Father.*" E. R. MULLINS.



\* No. 1776. "*A Life-size Sketch at the Zoo.*" G. SIMONDS.



No. 1692. "*Miss Mary Anderson.*"  
A. BRUCE JOY.



No. 1770. "*Sir Philip Cunliffe  
Owen, K.C.M.G.*" R. A. LEDWARD.

# INDEX.

|                            | PAGE       |                            | PAGE   |                          | PAGE               |
|----------------------------|------------|----------------------------|--------|--------------------------|--------------------|
| ADAMS, J. C.....           | 20         | CLARK, JOSEPH .....        | 4, 7   | GLENDENING, A. A. 55,    | 56                 |
| ALEXANDER, R.....          | 11         | CLAUSEN, G.....            | 75     | GLENDENING, A. Jun. 15,  | 27, 51             |
| ALLAN, R. W. ....          | 42         | CLAY, Sir A., Bt... 47,    | 57     | GOLDSMITH, W.....        | 6                  |
| ALMA-TADEMA, L., R.A. 19,  | 20         | COLE, V., R.A.... 21,      | 22, 48 | GOODALL, F., R.A... 20,  | 50,                |
| ALMA-TADEMA (Mrs.)         | 75         | COLLIER, J..... 13,        | 20, 69 |                          | 51, 52             |
| AMVOT, C. ....             | 10         | COLLIER, M.....            | 51     | GOODMAN, M. (Miss)..     | 7                  |
| ANDERSON, W. ....          | 50         | COLLINS, C.....            | 39     | GOODWIN, A. ....         | 40                 |
| ANSDELL, R., R.A. ...6,    | 19,        | COLLS, H.....              | 29     | GORDON, R. J. ....       | 57                 |
|                            | 59, 73     | COMPTON, E. T.....         | 15     | GORE, W. H. ....         | 54                 |
| ANTHONY, M. ....           | 34         | CONTI, T.....              | 25     | GOW, A. C., A.R.A... 41, | 58                 |
| ARCHER, J.....             | 57, 68     | COOPER, A. D.....          | 60     | GOW, J. ....             | 6                  |
| ARMITAGE, E., R.A. ...     | 43         | COOPER, T. G. .... 7,      | 56     | GRACE, J. E. ....        | 60                 |
| AUBLET, A. ....            | 28         | COOPER, T. S., R.A. 15,    | 19,    | GRAHAM, P., R.A. ... 5,  | 18                 |
| AUMONIER, J. ....          | 61         |                            | 44, 47 | GREGORY, E. J., A.R.A.   | 15                 |
| BAIRD, W. B. ....          | 51, 60     | COTMAN, F. G. ....         | 33     | GROSSMITH, W.....        | 45                 |
| BANNERMAN, H. ....         | 41         | COX, E. M.....             | 71     | HACKER, A. ....          | 45                 |
| BARBER, C. B. ....         | 39         | COX, F. E. ....            | 6      | HAGUE, A. ....           | 24                 |
| BARCLAY, E.....            | 22         | CRITTENDEN, D. E. .        | 67     | HALSWELLE, K..... 22,    | 39                 |
| BARNARD, F. ....           | 71, 72     | CROFTS, E., A.R.A... 64,   | 66     | HAMILTON, J. McC... 66   |                    |
| BARNES, S. J. ....         | 71         | CROWE, E., A.R.A... 15,    | 74     | HARDY, F. D. ....        | 75                 |
| BARTLETT, W. H....         | 6          | DAGNAN, P. A. J....        | 59     | HARDY, H. ....           | 55, 59             |
| BARWELL, E. B.....         | 71         | DAVIDSON, C.....           | 56     | HARMER, G. D. ....       | 51                 |
| BATES, D. ....             | 7          | DAVIS, H. W. B., R.A. 7,   | 25     | HATHERELL, W. ....       | 75                 |
| BAYES, A. W. ....          | 26         | DAVIS, V. ....             | 51, 73 | HAVERS, A. (Miss)... 13  |                    |
| BEAVIS, R. .... 10,        | 36, 37,    | DEALY, J. M. ....          | 58     | HAYES, E.....            | 74                 |
| BEERS, J. VAN .....        | 53         | DESANGES, L.....           | 36     | HERBERT, J. R., R.A. 5,  | 23,                |
| BELL, A. ....              | 51         | DETOLD, H. E. .... 6,      | 11     |                          | 50, 69             |
| BERKLEY, S.....            | 41, 42     | DICEY, F. ....             | 50, 64 | HERKOMER, H., A.R.A. 39, |                    |
| BILBIZ, J. L.....          | 10         | DICKSEE, F., A.R.A... 46   |        |                          | 49, 65, 70         |
| BIRCH, C. B., A.R.A. ...   | 76         | DICKSEE, M. I. ....        | 60     | HETHERINGTON, J... 20    |                    |
| BLAAS, E. DE .... 40,      | 64         | DICKSEE, T. F..... 48,     | 60     | HICKS, G. E.....         | 9                  |
| BLACK, A. ....             | 61         | DICKSON, A.....            | 49     | HILLINGFORD, R. ... 44   |                    |
| BLACK, E.....              | 17         | DOBSON, W. C. T. R.A. 4,   | 27,    | HILL, A. ....            | 71                 |
| BORTIGNONI, G. ....        | 59         |                            | 46     | HINDLEY, G. C. ... 18,   | 46                 |
| BOUGHTON, G. H., A.R.A. 8, |            | DOLLMAN, J. C.... 54,      | 56     | HIPKINS, E. ....         | 73                 |
|                            | 41         | DOUGLAS, E. ....           | 59     | HODGSON, J. E., R.A. 7,  | 26,                |
| BOUGUEREAU, M. ...         | 60         | EAST, A. ....              | 39, 43 |                          | 29, 38, 45, 60     |
| BOYLE, G. ....             | 53         | EDWARD, C. ....            | 26     | HOLL, FRANK, R.A. 7,     | 15,                |
| BRADLEY, B. ....           | 50         | ELLIOTT, E. ....           | 51     |                          | 25, 39, 50, 53, 75 |
| BRAMLEY, F. .... 4,        | 71         | ELLIS, E.....              | 73     | HOLLOWAY, C. E. ... 27   |                    |
| BREAKELL, M. L. (Miss)     | 73         | ELLISON, E. ....           | 73     | HOLYOAKE, W. ....        | 36                 |
| BRÉANSKI, A.....           | 9, 50      | EMSLIE, A. E. ....         | 18     | HOOK, B.....             | 58                 |
| BRETT, J., A.R.A. 38,      | 64,        | FAED, J. F. .... 59,       | 71     | HOOK, J. C., R.A. 8,     | 31, 32,            |
|                            | 65,        | FAED, J., Jun.....         | 15     |                          | 33                 |
| BRIDGMAN, F. A....         | 72         | FAED, T., R.A. .... 8,     | 23     | HORSLEY, J. C., R.A..    | 24                 |
| BRITTEN, W. E. F. ...      | 41         | FANTIN H. .... 29,         | 34, 60 | HORSLEY, W. C. .... 4,   | 48                 |
| BROOKS, M. ....            | 71         | FARQUHARSON, J....         | 53     | HUME, E. (Mrs.) ...      | 7                  |
| BROWN, A. K. ....          | 75         | FILDES, L., A.R.A. ... 37, | 59     | HUNT, W.....             | 37, 40             |
| BROWN, F. ....             | 15         | FISHER, C. ....            | 53     | HUNTER, C., A.R.A. 6,    | 9, 15,             |
| BROWN, M. ....             | 17         | FISHER, D. ....            | 10     |                          | 37                 |
| BROWNING, R. B. ...        | 39         | FISHER, H. ....            | 4      | HUTCHISON, R. G. ...     | 5                  |
| BURGESS, J. B., A.R.A. 48, |            | FISHER, M.....             | 64     | IRELAND, T. ....         | 68                 |
|                            | 49, 58, 66 | FITZMARSHALL, J. Jun.      | 50     | JACOMB-HOOD, J. P. .     | 57                 |
| BURR, A. H.....            | 71         | FORBES, S. A..... 12,      | 58     | JOHNSON, C. ....         | 43                 |
| CAFFIER, H.....            | 52         | FORD, E. O. ....           | 77     | JOHNSON, C. E. 53,       | 61,                |
| CAFFYN, W. W.....          | 60         | FLETCHER, B. ... 6,        | 27, 41 |                          | 62                 |
| CALDERON, P. H., R.A. 30,  |            | FLETCHER, F.....           | 27     | JOY, A. B. ....          | 78                 |
|                            | 43, 73     | FRASER, J.....             | 22, 74 | JOY, G. W. ....          | 34                 |
| CALDERON, W. F....         | 14         | FRÈRE, E. ....             | 67     | KENNEDY, C. N. .... 9,   | 60                 |
| CAMERON, H. ....           | 65         | FRITH, W. P., R.A. 17,     | 26,    | KENNEDY, E. S. ....      | 71                 |
| CARRINGTON, J. Y. ...      | 73         |                            | 34, 41 | KENNINGTON, T. B. .      | 22                 |
| CHAPLIN, A. M. (Miss)      | 18         | GEETS, W. ....             | 62     | KING, H. ....            | 49, 73             |
| CHARLTON, J. ....          | 15         | GIBB, R. ....              | 25     | KNIGHT, C. P. ....       | 49, 59             |
| CHEVALIER, N. ....         | 53         | GIBBS, H. ....             | 47     | KNIGHT, J. B. ....       | 74                 |
| CLACY, E. ....             | 14         | GILBERT, Sir J., R.A. .    | 21     |                          |                    |

|   | PAGE              |  | PAGE               |                                | PAGE           |
|---|-------------------|--|--------------------|--------------------------------|----------------|
| LAIDLAY, W. J. ....                     | 24                | NOWELL, A. T. ....                     | 37                 | STEER, P. W. ....              | 43             |
| LANGDALE, M. A. ...                     | 74, 75            | OAKES, J. W., A.R.A. 15, 17, 48        |                    | STERR, S. ....                 | 18, 25         |
| LAWSON, F. W. ....                      | 70                | O'CONNOR, J. ....                      | 65                 | STOCK, H. J. ....              | 68             |
| LAWSON, G. A. ....                      | 77                | O'NEILL, G. B. ....                    | 36                 | STOCKS, A. ....                | 11, 53         |
| LEADER, B. W., A.R.A. 4, 12, 64, 67     |                   | ORCHARDSON, W. Q., R.A. ....           | 31, 32             | STOKES, A. ....                | 23             |
| LEADER, M. ....                         | 11                | OSBORNE, E. M. ....                    | 68                 | STONE, M., A.R.A. ....         | 41, 42         |
| LEDWARD, R. A. ....                     | 78                | OULESS, W. W., R.A. 15, 16, 21, 25, 46 |                    | STONE, C. ....                 | 21, 34         |
| LEHMANN, R. ....                        | 41                |  |                    | STOREY, G. A., A.R.A. 6, 7, 16 |                |
| LEIGHTON, E. B. 43, 44, 53, 71          |                   | PAGET, H. M. ....                      | 27                 | STOTT, E. ....                 | 55             |
| LEIGHTON, Sir F. P.R.A. 19, 24, 35, 41  |                   | PARSONS, A. ....                       | 39                 | STRETTON, P. ....              | 52             |
| LEJEUNE, H., A.R.A. 60, 67              |                   | PARSON, L. M. ....                     | 14                 | STUART, C. ....                | 30             |
| LESLIE, G. D., R.A. ...                 | 8, 25             | PARTON, E. ....                        | 37, 49             | STUART-WORTLEY, A. ....        | 60             |
| LINNELL, J. ....                        | 75                | PATON, F. ....                         | 41, 55             | SWINNERTON, J. W. ...          | 76             |
| LINTON, J. D. ....                      | 47                | PECKITT, T. ....                       | 60                 | SWINSTEAD, G. H. ...           | 69, 72         |
| LLOYD, T. ....                          | 52                | PEDDER, J. ....                        | 59, 60             | SYMONDS, W. R. ...             | 17, 25         |
| LOCKHART, W. E. ...                     | 26, 49            | PEEL, J. ....                          | 43                 | SYMONS, W. C. ....             | 12             |
| LONG, E., R.A. ...                      | 5, 34, 35         | PERIGAL, A. ....                       | 49                 | THOMSON L. ....                | 38             |
| LOUDAN, W. M. ....                      | 41                | PERUGINI, C. E. ...                    | 4, 67              | THORBURN, R., A. 61, 70, 75    |                |
| LUCAS, E. G. H. ....                    | 73                | PERUGINI, K. ....                      | 52, 56             | THORNELY, C. ....              | 7              |
| LUCAS, S. ....                          | 37, 66            | PETTIE, J., R.A. ....                  | 13, 27, 34, 35, 39 | THORNYCROFT, H., A.R.A. 76     |                |
| LYNDON, H. ....                         | 8                 | PICKERING, J. L. ....                  | 46                 | TOPHAM, F. W. W. 49, 55, 64    |                |
| MACBETH, R. W., A. ...                  | 61                | PICKNELL, W. L. ...                    | 7                  | TUCK, H. ....                  | 62             |
| MACGREGOR, J. ....                      | 9                 | POINGDESTRE, C. H. ...                 | 37                 | TULK, A. ....                  | 46             |
| M'LACHLAN, T. H. 17, 24, 60             |                   | POTT, L. J. ....                       | 56                 | VAN HAAZEN, C. C. ...          | 58             |
| MACQUOID, P. ....                       | 32                | POTTER, S. ....                        | 6                  | VARLEY, J. ....                | 52             |
| MACWHIRTER, J., A.R.A. 46, 64           |                   | POYNTER, E. J., R.A. 35, 65            |                    | VERNON, A. L. ....             | 11             |
| MANN, A. ....                           | 30                | PREINDLASBERGER, M. 49                 |                    | WALKER, J. H. ....             | 52             |
| MARKS, H. S., R.A. ...                  | 6, 25, 36, 37, 48 | PRINSEP, V., A.R.A. ...                | 7, 40, 60, 61, 62  | WALLER, S. E. ....             | 51             |
| MARSHALL, C. E. ...                     | 11                | PROVAN, E. G. ....                     | 47                 | WALTERS, G. S. ....            | 27             |
| MARTIN, F. ....                         | 10                | PYNE, T. ....                          | 71                 | WALTON, F. ....                | 12, 59         |
| MERRICK, E. M. ....                     | 26                | RAE, H. ....                           | 65                 | WALTON, G. ....                | 17             |
| MERRITT, A. L. ....                     | 62                | RAINEY, W. ....                        | 40                 | WARD, A. ....                  | 56             |
| MESDAG, H. W. ....                      | 50, 64            | RATTRAY, W. ....                       | 20                 | WARD, E. A. ....               | 5, 34          |
| MILES, F. ....                          | 50                | REID, G. ....                          | 34                 | WARREN, K. ....                | 65             |
| MILLAIS, J. E., R.A. 13, 19, 29, 32, 36 |                   | REID, L. ....                          | 56                 | WATERHOUSE, J. W. ...          | 49             |
| MONTALBA, C. (Miss) 47                  |                   | REID, J. R. ....                       | 54                 | WATERLOW, E. A. ...            | 68, 71         |
| MONTALBA, E. ....                       | 46                | RIVIÈRE, B., R.A. 7, 9, 27, 41         |                    | WATSON, C. J. ....             | 28             |
| MONTALBA, H. ....                       | 67                | ROBERTSON, H. K. ...                   | 62                 | WATSON, T. J. ....             | 25             |
| MOORE, A. ....                          | 39                | ROUSE, R. W. A. ....                   | 14                 | WEBB, J. ....                  | 73             |
| MOORE, H. ....                          | 50, 74            | RUBEN, F. ....                         | 4                  | WEEDON, A. W. ....             | 70             |
| MORGAN, F. ....                         | 14                | SADLER, W. D. ....                     | 12, 70             | WEEKES, H. ....                | 53             |
| MORGAN, J. ....                         | 27, 73            | SAINSBURY, E. ....                     | 48                 | WEEKES, W. ....                | 49, 55         |
| MORRIS, P. R., A.R.A. 11, 16, 38        |                   | SANDERS, W. G. ....                    | 60                 | WEGUELIN, J. R. ...            | 30             |
| MUCKLEY, J. J. ....                     | 58                | SANT, J., R.A. 6, 17, 21, 27, 52       |                    | WELLS, H. T., R.A. 13, 27, 36  |                |
| MULLINS, E. R. ....                     | 78                | SARGENT, J. S. ....                    | 60                 | WEST, A. ....                  | 61             |
| MUNN, G. F. ....                        | 9                 | SCHÄFER, H. T. ....                    | 40                 | WETHERBER, G. F. ...           | 39             |
| MURRAY, D. ....                         | 68, 73            | SCHLOSSER, C. ....                     | 16, 51             | WHIPPLE, J. ....               | 25             |
| MURRAY-COOKSLEY, M. 49                  |                   | SCHMIECHEN, H. ....                    | 25                 | WHITE, J. ....                 | 45             |
| MUSGRAVE, H. ....                       | 6                 | SCHOLDERER, O. ....                    | 36, 62             | WILLIAMS, A. W. ...            | 37             |
| NATORP, G. ....                         | 77                | SEALY, A. C. ....                      | 66                 | WILLIAMS, F. H. ....           | 9              |
| NETTLESHIP, J. T. ...                   | 21                | SETON, C. C. ....                      | 54                 | WILLIAMS, H. ....              | 55             |
| NEWCOMBE, B. ....                       | 52                | SHANNON, J. J. ....                    | 61                 | WINKFIELD, F. A. ...           | 52, 65         |
| NICOL, J. W. ....                       | 5                 | SIDLEY, S. ....                        | 60                 | WIRGMAN, T. B. ....            | 6, 40          |
| NOBLE, J. C. ....                       | 26, 41            | SIMONDS, G. ....                       | 78                 | WOOD, C. M. ....               | 49             |
| NOBLE, J. S. ....                       | 6, 28             | SIMPSON, E. ....                       | 18                 | WOOD, J. W. ....               | 77             |
| NORMAND, E. ....                        | 23                | SMALL, W. ....                         | 60                 | WOODS, H., A.R.A. ...          | 17, 19, 37, 41 |
| NORTON, W. E. ....                      | 14, 52            | SMART, J. ....                         | 33                 | WOODVILLE, R. C. ...           | 65             |
|   |                   | SMITH, C. ....                         | 25                 | WYLLIE, C. W. ....             | 6, 60          |
|   |                   | SMYTHE, L. ....                        | 51                 | WYLLIE, W. L. ...              | 50, 69, 73     |
|   |                   | SOLOMON, S. J. ....                    | 67                 | WYNFIELD, D. W. ...            | 50             |
|   |                   | SOMERSET, R. G. ....                   | 29                 | YRAMES, W. F., R.A. 29, 65, 71 |                |
|   |                   | STAPLES, R. P. ....                    | 55                 | YGLESIAS, V. P. ...            | 20, 26         |

# Academy Notes

## 1885

WITH

*Facsimiles of Sketches by the Artists.*

EDITED BY

HENRY BLACKBURN,

ORIGINATOR OF ALL ILLUSTRATED ART HANDBOOKS ; AUTHOR OF "ENGLISH ART  
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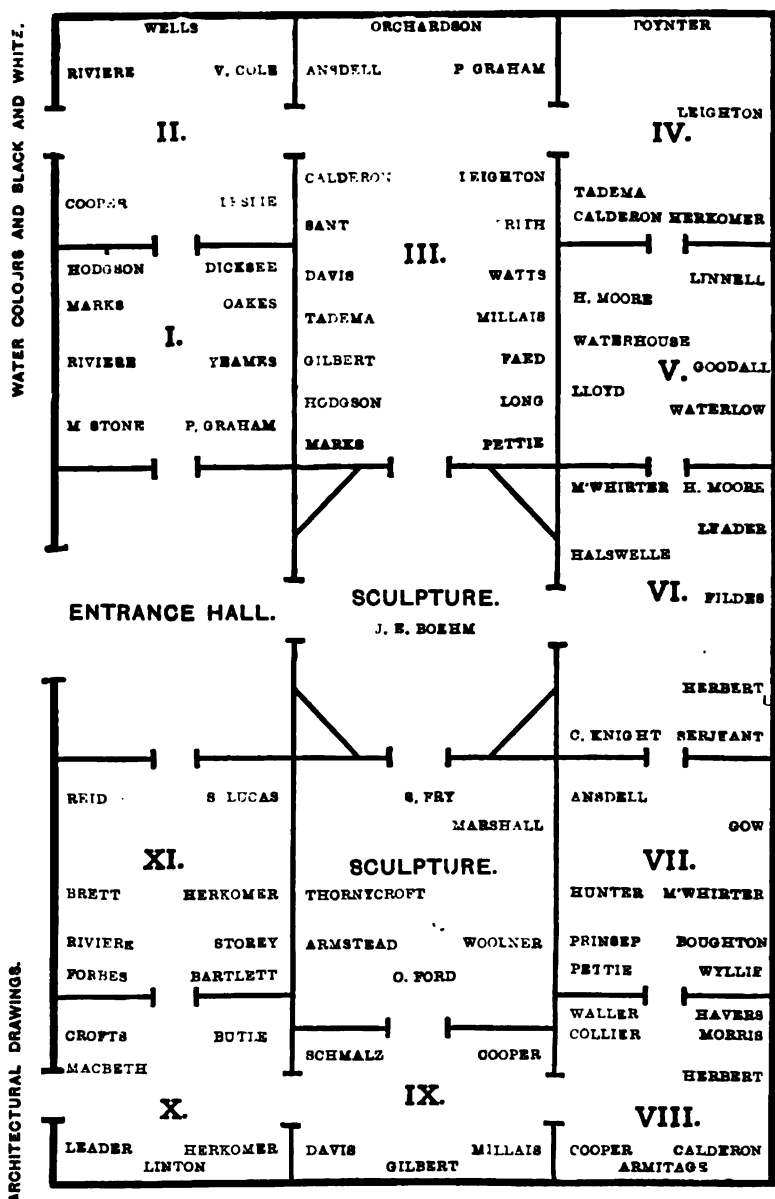
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## No. XI. 1885.

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THE present number commences the THIRD VOLUME of "ACADEMY NOTES." The ILLUSTRATIONS are intended to convey an idea of the composition of the pictures, and are not intended specially as works of art. The most interesting are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (\*) under the illustration.

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In order to publish "ACADEMY NOTES" on the opening day of the Exhibition, the illustrations are printed separately at the end of the book.

An Index will be found on the next page.

# LIST OF ILLUSTRATIONS.

|                                       | PAGE   |  | PAGE   |   | PAGE     |
|---------------------------------------|--------|--|--------|---|----------|
| ALMA-TADEMA, L.,<br>R.A. . . . .      | 47, 72 | GLENDENING, A., jun.                         | 30     | ORCHARDSON, W. Q.,<br>R.A. . . . .                      | 31       |
| ARMITAGE, ED., R.A.                   | 68     | GOODALL, F., R.A.                            | 49     | ORMSBY, V. . . . .                                      | 71       |
| ARMSTEAD, HENRY<br>HUGH, R.A. . . . . | 93     | GORE, W. HENRY . . .                         | 57     |   |          |
|                                       |        | GRAHAM, PETER, R.A.                          | 32     | PARTON, ERNEST . . .                                    | 20       |
|                                       |        | GROSSMITH, WEEDON                            | 65     | PETTIE, JOHN, R.A. . .                                  | 39       |
| BAIRD, W. B. . . . .                  | 73, 75 | HARDY, HEYWOOD . . .                         | 25     | PERUGINI, C. E. . . .                                   | 48       |
| BARCLAY, EDGAR . . .                  | 52     | HACKER, ARTHUR . . .                         | 78     | PERUGINI, KATE . . .                                    | 48       |
| BARNES, R. . . . .                    | 25     | HALSE, GEORGE . . . .                        | 93     | POTT, L. J. . . . .                                     | 61       |
| BARTLETT, W. H. . . .                 | 89     | HAVERS, ALICE . . . .                        | 29     | POYNTER, EDWARD<br>J., R.A. . . . .                     | 45       |
| BATES, DAVID . . . . .                | 56     | HAYNES-WILLIAMS, J.                          | 70     | PRINSEP, VAL, A.R.A.                                    | 60       |
| BEADLE, JAS. . . . .                  | 27     | HERKOMER, H., A.R.A.                         | 77     |   |          |
| BOEHM, J. E., R.A. . .                | 92     | HODGSON, J. E., R.A.                         | 21     | RAE, HENRIETTA . . .                                    | 17       |
| BOUGHTON, G. H.,<br>A.R.A. . . . .    | 63     | HOOD, G. F. JACOMB.                          | 88     | REID, J. R. . . . .                                     | 88       |
| BRETT, J., A.R.A. . . .               | 87     | HOOK, BRYAN . . . . .                        | 43     | RIMINGTON, A. W. . .                                    | 55       |
| BRITTEN, W. E. F. . . .               | 67     | HORSLEY, W. C. . . . .                       | 49     | RIVIERE, BRITON<br>R.A. . . . .                         | 19, 38   |
| BROWNE, MAYNARD . . .                 | 27     | HUGHES, ARTHUR . . .                         | 58     | ROBERTSON, CHARLES                                      | 32       |
| BURGESS, J. B., A.R.A.                | 26     | HUME, E. . . . .                             | 76     | ROBERTSON, H. R. . .                                    | 56       |
|                                       |        | HUNTER, COLIN,<br>A.R.A. . . . .             | 84     |   |          |
| CALDERON, P. H., R.A.                 | 67     | JOHNSON, C. E. . . . .                       | 83     | SCANNELL, E. M. . . .                                   | 46       |
| CAMERON, HUGH . . . .                 | 53     | JOHNSON, HERBERT . .                         | 75     | SCHAFER, HENRY T. . .                                   | 44       |
| CARRINGTON, J. Y. . . .               | 60     |  |        | SCHLOESSER, C. . . . .                                  | 81       |
| CHAPLIN, ALICE M. . . .               | 96     | LAWSON, GEORGE A. . .                        | 93     | SCHMALZ, HERBERT  | 73, 85   |
| CLARK, JOSEPH . . . . .               | 81     | LEADER, B. W., A.R.A.                        | 79     | SIMONDS, G. . . . .                                     | 95       |
| COLE, VICAT, R.A. . . . .             | 33     | LEIGHTON, E. BLAIR.                          | 82     | STOCKS, ARTHUR . . .                                    | 82       |
| COMPTON, E. T. . . . .                | 34     | LEIGHTON, SIR FRED-<br>ERICK, P.R.A. . . . . | 35     | STOKES, A. . . . .                                      | 89       |
| COTMAN, FRED. G. . . .                | 30     | LEMON, ARTHUR . . . .                        | 24     | STOKES, MRS. ADRIAN<br>STONE, MARCUS,<br>A.R.A. . . . . | 17<br>18 |
| CRAFT, PERCY R. . . . .               | 74     | LINTON, JAMES D. . . .                       | 78     | STOREY, G. A., A.R.A.                                   | 86       |
| CROFT, A. . . . .                     | 91     | LUCAS, SEYMOUR. . . .                        | 84     | STRUTT, ALFRED. . . .                                   | 81       |
|                                       |        | LUDOVICI, A. . . . .                         | 80     |   |          |
| DAVIS, H. W. B., R.A.                 | 74     | MACALLUM, HAMILTON                           | 71     | THORNYCROFT, HAMO,<br>A.R.A. . . . .                    | 94       |
| DICEY, FRANK . . . . .                | 69     | MACBETH, R. W., A.R.A.                       | 84     | TOPHAM, F. W. W. . .                                    | 59       |
| DICKSEE, FRANK,<br>A.R.A. . . . .     | 22     | MACGREGOR, JESSIE . .                        | 59     | TOPLIS, WILLIAM A. . .                                  | 86       |
| DOLLMAN, J. C. . . . .                | 61     | MACKWORTH, AUDLEY                            | 65     |   |          |
|                                       |        | MCLACHLAN, T. HOPE                           | 18     | VERNON, ARTHUR L. . .                                   | 58       |
| EAST, ALFRED . . . . .                | 43, 80 | MACWHIRTER, J.,<br>A.R.A. . . . .            | 62     |   |          |
| EGLEY, W. M. . . . .                  | 76     | MANN, HARRINGTON                             | 26     | WALLER, S. E. . . . .                                   | 70       |
| ELLIS, TRISTRAM . . . .               | 90     | MARKS, H. STACEY,<br>R.A. . . . .            | 19, 40 | WALTON, F. . . . .                                      | 42       |
| EMMS, JOHN . . . . .                  | 51     | MERRITT, ANNA LEA                            | 28     | WATSON, CHARLES J. . .                                  | 24       |
| EMSLIE, ALFRED E. . . .               | 81     | MILLAIS, J. E., R.A. . .                     | 37     | WATSON, WM. P. . . . .                                  | 34       |
|                                       |        | MONTEFIORE, E. B.<br>STANLEY . . . . .       | 29     | WATERLOW, E. A. . . .                                   | 50       |
| FAHEY, E. H. . . . .                  | 42, 44 | MOORE, HENRY . . . . .                       | 53     | WEGUELIN, J. R. . . .                                   | 46       |
| FILDES, LUKE, A.R.A.                  | 54     | MORGAN, FRED . . . . .                       | 20     | WETHERBEE, G. F. . . .                                  | 52       |
| FLETCHER, B. . . . .                  | 85     | MORRIS, P. R., A.R.A.                        | 66     | WHITEHEAD, FREDK. . .                                   | 42       |
| FOOT, JOHN TAYLER . . .               | 91     | MUCKLEY, W. J. . . . .                       | 90     | WILLS, EDGAR . . . . .                                  | 72       |
| FORBES, STANHOPE A. . .               | 87     | MURRAY, D. . . . .                           | 83     | WOOLNER, THOMAS . . .                                   | 95       |
| FORD, E. ONSLOW . . . .               | 94, 96 |  |        | WYLLIE, CHARLIE<br>W. . . . .                           | 24, 51   |
| FRITH, W. P., R.A. . . .              | 36     | NICOL, J. WATSON . . .                       | 69     | WYLLIE, W. L. . . . .                                   | 57       |
| FRY, SAMUEL . . . . .                 | 95     | NORTON, WILLIAM E.                           | 50     | YEAMES, WM. F., R.A.                                    | 23       |
| GANDY, HERBERT . . . .                | 28     |  |        |   |          |
| GASCOYNE, GEORGE . . .                | 55     |  |        |   |          |
| GILBERT, SIR JOHN,<br>R.A. . . . .    | 41     |  |        |   |          |

## ACADEMY NOTES, 1885.

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### GALLERY I. [Illustrations, pp. 17-24.]

The one hundred and seventeenth annual Exhibition of the Royal Academy contains 2134 paintings, water-colours, architectural drawings, works in black and white, and sculpture.

The prominent pictures in Gallery I. are Mr. RIVIERE'S moon-light landscape "*Sheepstealers*" (see sketch, p. 19), and "*Prisoners of War*," by W. F. YEAMES, R.A.

No. 5. "*Summer Twilight*." H. W. B. DAVIS, R.A., landscape with sheep, lighted by the afterglow.

No. 6. "*Ariadne deserted by Theseus*." HENRIETTA RAE.

No. 16. "*The Old Orchard*." E. S. CALVERT.

No. 17. "*A Parting*." MARIANNE STOKES.

Next is the only work by MARCUS STONE, A.R.A. (No. 18), "*A Gambler's Wife in the Last Century*," a delightful picture of colour and old-fashioned sentiment. The group of gamblers are indicated in the background (see sketch, p. 18), in the foreground are child's toys thrown down.

On either side of the centre picture are two important portraits :

No. 19. "*Mrs. Harry Rouse*." P. H. CALDERON, R.A.

No. 25. "*General Sir Arthur Lawrence*." FRANK HOLL, R.A.

No. 29. "*Love's First Lesson*." S. J. SOLOMON. Venus recumbent teaching Cupid to draw his bow. Roses are scattered on the couch on which she lies ; doves in the background.

No. 30. "*A Good Story*." H. S. MARKS, R.A. A party of boon companions, in eighteenth century costume, over pipes and punch ; one is relating a facetious story, while others, in various attitudes, listen. (See sketch, p. 21.)

No. 31. "*Crossing the Moor*." J. DENOVAN ADAM. Cattle crossing a moor in a storm.

No. 39. "*Don Quixote and the Galley Slaves*." J. E. HODGSON, R.A. The knight on a white horse, a crowd of released slaves on the right hand with rocky landscape, tall trees, distant mountains of the Sierra Morena. (See sketch, p. 21)

No. 44. "*Haymaking*." SYDNEY S. MORRISH. On the right of the door leading into Gallery II. is Mr. F. DICKSEE'S large work, No. 53, "*Chivalry*," an allegorical picture noticeable for fine colour.

The centre of interest on the next wall is—Mr. WM. F. YEAMES'S graphic and important work, No. 67, "*Prisoners of*"

*War: 1805.*" The scene is a French seaport, in the time of the wars of Napoleon I.; two captured young midshipmen, one with his arm in a sling, are seated on the quay under the guard of French soldiers, surrounded by a crowd of lookers-on. The naval costume of the period is picturesque and interesting.

Amongst many other pictures to notice in this Gallery are—No. 22, "*A Quay-pool, Cornwall*," CHAS. E. BONTWOOD; No. 32, "*Ring a Ring of Roses*," FRED MORGAN; No. 45, "*Mother's Darling*," JOSEPH CLARK; No. 46, "*Carrying Sand: Bucks Mills, North Devon*," V. C. ALGER; FRANK CALDERON'S "*Driving a Bargain*," good horses, No. 60; No. 62, "*Royal Mews: 1884*," C. LUTYENS; No. 64, "*A Dying Giant*," an old wooden man-of-war, C. W. WYLLIE; No. 73, "*Evening*," landscape, PETER GRAHAM, R.A.; and on the last wall is No. 84, "*On the North-east Coast of Kent*," SIDNEY COOPER, R.A.

## GALLERY II. [Illustrations, pp. 25–30.]

First on the line is—No. 91, "*Afternoon Gossip on the Banks of the Ganges*," VAL. PRINSEP, A.R.A.

Next—No. 92, "*Our Playground*," MR. FRED BROWN, a scene on the Chelsea Embankment; No. 100, "*Gunga*," EDWIN LONG, R.A., one of a series of Eastern figures painted by this artist.

No. 101, "*The Halt of the Drove, Loch Etive*," T. S. COOPER, R.A.

Above is—No. 102, "*Roused*," H. HARDY, a wild boar rushing out of cover, pursued by huge hounds. (*See sketch, p. 25.*)

No. 106, "*Una limosnita por el amor de Dios*" (an alms for the love of God), J. B. BURGESS, A., represents a group of sturdy mendicants assailing a young Spanish lady and her duenna, on their exit from church. Contrast of modern dress and picturesque rags. Note the painting of the defiant beggar on the left.

[Door.]

No. 107, "*After Naseby*," BRITON RIVIERE, R.A. A lady in dark dress prostrate with anguish over a letter containing the news of the death of her husband, a cavalier who has been fighting on the King's side; two King Charles's spaniels near her.

Other pictures to note here are—No. 111, "*Ulysses Unbinding the Sea-nymph's Veil*," HARRINGTON MANN; No. 112, "*A Bleak North-Easter*," JOHN F. FAED; No. 113, "*The Bridal Eve*," HERBERT GANDY; No. 119, MR. HUBERT HERKOMER'S portrait of "*The Earl of Ducie*."

The centre of the west wall is principally occupied by No. 120, "*Quarrymen of Purbeck*," H. T. WELLS, R.A. Men and horses at work loading stone—background of blue sea; above is No. 121, "*Zenobia, Queen of Palmyra, taken prisoner by Aurelian, Emperor*"

of Rome," by MAYNARD BROWNE, an elaborate picture not well seen in its present position.

No. 136. "*Eve*," ANNA LEA MERRITT. An important study by this artist. (See sketch, p. 28.)

MISS ALICE HAVERS'S "*Divided*" (No. 134), represents a handsome young angler with a basket slung round his shoulder, who leans carelessly against a tree, while a pretty rustic maiden gazes wistfully across the stream which divides them—one of two pleasant pictures by this artist.

No. 135, "*Iffley Mill*," VICAT COLE, R.A. A Thames river scene with stormy sky; silver poplars swaying in the breeze; an example of this painter at his best. "*The Salad*" (No. 136), by W. DENDY SADLER, is a humorous composition. Three holy fathers of the Church seated in a pleasant refectory; one of them is mixing a salad, while the other two are superintending the operation. The convivial trio are evidently mindful it seems of the old Italian proverb:—

"La buona salata,  
Poco aceta, ben oliata."

On the side-board is an ample feast of generous viands, and wine is being cooled in an ice-pail to complete the repast.

In the centre of the last wall of this gallery is a very harmonious picture, No. 141, "*The Language of Flowers*," G. D. LESLIE, R.A., two English girls in dark and light dresses; flowers in a basket on the ground.

Other pictures here are:—No. 140, "*The Stream*," J. C. HOOK, R.A., and No. 146 by the same painter, "*After Dinner rest awhile*," a company of cormorants gorged to repletion; No. 149, "*Iras*," with the basket of figs, a subject from Shakespeare's '*Antony and Cleopatra*,' by EDWIN LONG, R.A.; No. 150, "*Merely by Accident*," THOS. FAED, R.A.; No. 151, "*Flemish Pastures*," JAMES L. HENRY; No. 152, "*Catch!*" by W. HATHERELL; and 154, "*Summer in Holland*," by ROBERT MEYERHEIM.

### GALLERY III. [Illustrations, pp. 31-42.]

The first two pictures on the line are—No. 158, "*A Highland Mother*," by the late R. ANSDALL, R.A., and No. 159, "*The fallen Oak stops the way*," T. SIDNEY COOPER, R.A., a huge tree snapt and rent by a hurricane lies across the road, stopping the way of cattle, and a horseman, who seek to pass, while wood-cutters are engaged in chopping up the branches.

The place of honour at the head of the gallery is occupied by No. 172, "*The Salon of Madame Récamier*," W. Q. ORCHARDSON, R.A., the most important work of the artist since his "*Napoleon on the deck of the Bellerophon*," exhibited in 1880. As indicated



in the sketch on p. 31, the hostess is seen seated on the right hand, her light graceful figure relieved by a massive crimson curtain ; on the left a group of statesmen and well-known figures of the period, amongst them portraits of Metternich, Tallyrand, &c. Apart from the historical interest of this picture, the refined and scholarly treatment of a somewhat complex composition, the grace of line, and subtle harmonies of colour, may be noticed.

On the same wall are—No. 165, "*A Holy Child*," F. GOODALL, R.A., and several portraits to be noticed.

No. 186, "*Sinodun Hill, from Day's Lock, Dorchester*," VICAR COLE, R.A., and No. 189, "*Late Afternoon, Streatley-on-Thames*," by R. HALFNIGHT, are appropriately hung near each other as representing two scenes on the remoter and pleasanter parts of the Berkshire and Oxfordshire Thames.

Of Mr. PETER GRAHAM'S bold rocky coast scene (No. 192), with its appropriate quotation from 'Cymbeline,' a sketch is given on p. 32.

There are many other pictures to note here, including—" *In the sweet Spring-time*," J. FITZ MARSHALL (No. 176), a pretty study of white and crimson may.

In Sir F. LEIGHTON'S picture of a young lady "in maiden meditation fancy-free," No. 194 (sketched on p. 35), great charm lies in the rich yet delicate colouring of the pale hyacinth blue dress, although the face is one of singular beauty and refinement. No. 201, "*Miss Laura Gurney*," in rich red costume, G. F. WATTS, R.A. No. 195, "*John Knox at Holyrood*," W. P. FRITH, R.A. (see sketch and explanation of this picture on p. 36), No. 202, "*The Close of the Day*," J. C. HOOK, R.A., one of the finest works by this painter ; MR. FRANK HOLL, R.A., sends two very finished and effective portraits, "*Mr. Wilson Barrett as Hamlet*" (No. 203), and No. 211, "*The Earl of Dufferin*"; the latter is especially interesting at the present time—a fine study of a remarkable head. MR. HOLL'S portrait of "*Dr. Weir Mitchell of Philadelphia*" (No. 219), is another to be noted. Above are MR. W. DENDY SADLER'S "*Tantum Religio potuit Suadere*" (No. 233), and MR. ARTHUR HACKER'S portrait of the late Lord Mayor (No. 249).

In the centre of the wall is the most important picture MR. MILLAIS has painted for some years ; in it are portraits of his daughter and grandchildren ; the ornithologist is a good likeness of T. O. BARLOW, R.A., the well-known engraver, the title is "*The Ruling Passion*," J. E. MILLAIS, R.A. (See sketch, p. 37.)

No. 220, "*The Sheep-fold*," J. R. HERBERT, R.A. Here is MR. FAED'S principal picture, No. 225, "*When the Children are Asleep*." The mother of a poor Scottish household has laid her infant son and daughter in a cupboard bed, and, after hushing them to sleep, has sat down to read by the fireside.

No. 226, "*Love's Labour Lost*," E. LONG, R.A. An Egyptian princess, seated, with three slaves, rich Eastern interior.

Here are good examples of two painters—No. 231, "*Væ Victis*," BRITON RIVIERE, R.A.; No. 239, "*Challenged*," JOHN PETTIE, R.A. (*See sketches, pp. 38 and 39.*)

On the opposite side of the door is a second picture by MR. MARKS, entitled, "*A Treatise on Parrots*," representing an ornithologist in red silk cap and dressing-gown examining some stuffed birds of brilliant plumage. No. 248.

Here is an interesting picture, No. 259, "*Cupid's Spell*." A fisherman's courtship. By HENRY WOODS, A.R.A. Two young Venetians on the old stone steps of a garden overlooking the water near the Quidecca, the girl making thread for nets; above is a laurel in strong sunshine, in the distance a bright bit of Venice.

No. 265. "*The Queen, God bless her!*" J. G. HODGSON, R.A. Two English soldiers in the Soudan, resting on the sands, drinking Her Majesty's health. A small picture.

No. 269, "*A Standard-bearer*." SIR JOHN GILBERT, R.A. A full length figure, rich in colour.

Here are two charming portraits, characteristic of two painters—Nos. 275, "*The Lady Peggy Primrose*," by J. E. MILLAIS, R.A.; and 281, "*The Lady Sibyl Primrose*," by SIR F. LEIGHTON, P.R.A., the two youthful daughters of Lord and Lady Rosebery; dainty presentments both, the latter, in a white frock with delicate blue sash, holding a doll, and with hat and feathers; the former with pink ribbons, sash, and slippers.

In the centre is No. 276, MR. ALMA TADEMA'S great picture; five figures on a marble terrace, one reciting from Homer. Note the painting of the recumbent figure, the attitude of the reciter as he opens his scroll, and the cool tones of the marble against the blue sea.

Amongst other pictures to be noted in this gallery, besides those of which we give sketches, are—No. 174, "*Clifton Grove*," "*Kirke White's Walk*," CHARLES SMITH; No. 185, MR. PETTIE'S "*Portrait of F. G. Orchar, Esq.*"; No. 213, MR. HOLL'S "*Viscount Hampden as Speaker of the House of Commons*"; No. 215, MR. WALTER J. SHAW'S "*North-west Gale: Padstow, Cornwall*"; No. 227, "*Henley Regatta*," ALFRED DE BRÉANSKI; No. 230, "*Surrey's Pleasant Hills*," FRANK WALTON; No. 241, "*Where the Sunlight Lingers*," by ALFRED EAST; No. 254, "*A Worcestershire Lane after a Summer Shower*," by B. W. LEADER, A.R.A.; No. 260, "*Dessert*," W. F. YEAMES, R.A.; No. 270, "*Yo, heave ho!*" J. C. HOOK, R.A.; No. 279, Portrait of "*Professor Blackie*," by JAMES ARCHER; No. 282, "*On the Cliffs*," H. W. B. DAVIS, R.A.; No. 288, "*Whispering Leaves*," G. D. LESLIE, R.A.; No. 295, "*Andromeda*," P. H. CALDERON, R.A.

## GALLERY IV. [Illustrations, pp. 43-48.]

In the centre of the wall is No 322, "*Diadumenè*," E. J. POYNTER, R.A., a small study for which was in the academy last year.

Diadumenè stands on the marble steps of an apartment in a Greek palace, having just come from the bath. As she binds her hair she takes the pose of the statue by Polycleitus known as the "*Diadumenos*." This is the most important picture by MR. POYNTER. (See p. 45.)

On this wall are some excellent pictures grouped round the foregoing, amongst them—No. 319, "*Sweetness and Light*," EDWARD S. HARPER; No. 323, "*Spring*," E. J. HUMPHERY; and No. 324, "*The Wreck of the Wood*," by J. LAWSON WINGATE.

On the right are—"Rural England" (No. 335), a girl feeding ducks, by FREDERICK BROWN; No. 339, "*Brockenhurst Road*," by W. L. PICKNELL, a horseman riding along a road that intersects a wooded common with golden gorse in blossom; No. 344, "*Music*," a fine decorative frieze by the President, and under it, also by SIR FREDERICK LEIGHTON, a little study of a girl, entitled, "*Phæbe*"; and No. 347, "*Saints Bay*," with intense tones of green and blue, by JOHN BRETT, A.R.A.

Besides the pictures sketched we should mention No. 356, "*White Hydrangea*," ALBERT MOORE, a nude figure of a girl; a remarkable portrait of a lady, a scheme of white, No. 360, "*Miss Katherine Grant*," by H. HERKOMER, A.R.A.; No. 300, "*Portrait of Mrs. A. Hichens*," SIR F. LEIGHTON, P.R.A.; No. 331, "*The End of Winter*," ALFRED E. EMSLIE; No. 342, "*Hollyhocks of the Royal Gardens, Kew*," by LOUISA AUMONIER; No. 343, "*The Eagle's Haunt: Cor Arden*," R. SCOTT TEMPLE; No. 367, "*The River*," by P. H. CALDERON, R.A.; No. 372, a small imaginative picture, "*The Cloud*," by G. MCCULLOCH; No. 373, "*Night Covering the Sleeping Earth*," by H. J. STOCK; No. 386, "*My Youngest Daughter*," by L. ALMA-TADEMA, R.A.; No. 387, "*A Bridle Road near Knaresboro'*," by F. A. HARGRAVE; and Nos. 301 and 302, "*The Legend of St. Dorothea*," F. HAMILTON JACKSON.

## GALLERY V. [Illustrations, pp. 49-52.]

The chief pictures to be noted in this Gallery, apart from those of which we have given sketches, are—No. 404, "*Waiting for a Breeze: Southwold*," H. GARLAND; No. 405, "*The Old Mountain Road*," W. LINNELL; BRYAN HOOK'S "*Whitesand Bay*," No. 406; and two pictures by J. R. HERBERT, R.A., No. 427, "*The Vine that maketh glad the heart of Man*," and No. 438, "*The Message*

of a Flower." No. 463, by H. WEIGALL, is a portrait of his Eminence Cardinal Manning, in his scarlet robes.

No. 456. "*An Anxious Moment.*" W. C. HORSLEY.

No. 465. "*Scant Fuel.*" E. A. WATERLOW.

No. 500, "*The Old Rectory, Beaconsfield, Bucks.*" by CLOUGH BROMLEY, interesting on account of its associations.

No. 503. "*St. Eulalia's Crucifixion.*" J. W. WATERHOUSE. Mr. Waterhouse, whose picture of "Consulting the Oracle" was one of the prominent pictures in last year's exhibition, sends a large work. The incident is taken from the legend of St. Eulalia; the scene is the Roman forum. The legend relates that the body was shrouded by a miraculous fall of snow when lying exposed in the forum after her martyrdom. The figure lies prostrate in the foreground of the picture; there are pigeons on the marble pavement, one of which just rising represents the martyred spirit of the saint.

Here are—HENRY MOORE'S "*Cats'-paws off the Land*" (No. 510); ERNEST WATERLOW'S "*Watching the Sea-Birds*" (No. 524); and "*A Critical Audience*" (No. 527), by JAMES CHARLES, a score of rustic urchins outside cottage, moved to merriment by a nigger minstrel.

Other pictures we notice in Gallery V. are No. 477, "*After a Day's Sport by the Sea.*" ANNIE AYRTON; No. 478, "*The Cornus Wood.*" J. T. LINNELL; No. 479, "*The Village Rivals.*" by HERBERT W. FOSTER; No. 481, "*Embarras de Richesses.*" by MAUDE GOODMAN; No. 495, "*Drying Day.*" by THOMAS C. S. BENHAM; No. 496, "*Supper for Three.*" by TOM LLOYD; and No. 504, "*For Natural Instinct Teaches Me.*" GEORGE HARE.

## GALLERY VI. [Illustrations, pp. 53-56.]

One of the first pictures is "*Salome carrying the Head of John the Baptist to her Mother Herodias*" (No. 543), by LOUISE JOPLING. Another Scriptural subject is Mr. J. R. HERBERT'S "*Naomi returning with Ruth to Bethlehem: Dawn*" (No. 564). "*The Old Pilot.*" by MRS. EDITH HUME (No. 568), one of a series of three coasting subjects, studied in Normandy. A retired, weather-beaten old coastman is arranging his telescope, while his grandchild plays beside him. There is much humour in Miss MARGARET SIMPSON'S little work, "*The General Muster*" (No. 580), a number of noisy geese.

In the centre of the north wall is a large picture (sketched on p. 54), No. 559, "*Venetians.*" LUKE FILDES, A.R.A. Other pictures not in the illustrations are No. 546, "*Teaching the Young Idea how to Shoot.*" by FRANK DADD; No. 548, "*A Corner of my Study.*" by CATHERINE M. WOOD; No. 555,

"Hedge-row Elms on Hillocks Green," B. W. LEADER, A.R.A.; No. 570, "The Arundel Tower, Southampton: Sunrise," G. H. THOMPSON; No. 571, "Mrs. Skipp Lloyd," by E. J. POYNTER, R.A.; No. 586, a very striking portrait of Lady Playfair, in yellow satin, standing, by J. S. SARGENT; No. 588, "A Sculptor's Model Resting," E. M. HALE, No. 605, "Solitude," by JOSEPH KNIGHT; Mr. DAVID BATES'S "Hyacinths" (No. 610), with girl and dog; No. 616, "Twilight on the Marsh," by W. J. Laidlay; Mr. KEELEY HALSWELLE'S delicious "Welcome Shade" (No. 619); No. 625, "Pharisee and Publican," W. C. HORSLEY, interior of an Egyptian mosque; two men praying; black slave; courtyard and fountain; No. 627, "Early Spring at Capri," ADRIAN STOKES; Mr. WILLIAM LOMAS'S figure of a girl, entitled "Almond Blossoms" (No. 630); and Mr. MACWHIRTER'S "Loch Scavaig, Isle of Skye" (No. 633).

### GALLERY VII. [Illustrations, pp. 57-65.]

On the north wall of Gallery VII. are important works by A. C. GOW, A.R.A., J. MACWHIRTER, A.R.A., and G. H. BOUGHTON, A.R.A.

A noticeable picture is Mr. CECIL ROUND'S poetical landscape (No. 648), "One of those Heavenly Days that Cannot Die;" MR. ARTHUR WARDLE'S "Left in Charge," (No. 649): dog on a trunk in charge of luggage.

No. 656, "Absolution for the Lost at Sea: Notre Dame d'Afrique, Algiers," ANDREW C. GOW, A.R.A. Priests and acolytes on sea shore; red vestments and white surplices.

No. 661, "The Queen of the Tournament," F. W. W. TOPHAM. (See sketch, p. 59.)

No. 663, *Milton visited by Andrew Marvell*, G. H. BOUGHTON, A.R.A. (See sketch, p. 63.) Milton is seated, with his young wife beside him, outside his ivy-covered cottage at Bunhill Fields; Andrew Marvell arrives on the scene, followed by two companions. Other friends of Milton, who have been playing or singing to him, make up a picturesque group in the costume of the period.

No. 672, "Sunday Morning," ARTHUR HUGHES.

There are portraits in this gallery of "John Garrett Marten, Esq.," by MR. PETTIE (No. 692), and of "The Marquis of Tweeddale," by KNIGHTON WARREN (No. 705).

Next are Mr. J. W. INCHBOLD'S "Rivage, Lake Lemman" (No. 682); Mr. ROBERT COLLINSON'S "Peace with Honour" (No. 693), cottage interior; and Mr. VAL. PRINSEP'S, A.R.A., "Cotter's Saturday Evening in Wiltshire" (No. 704), sketch on p. 60.



A large space on this wall is occupied by No. 709, Mr. COLIN HUNTER'S "*Rapids of Niagara above the Falls*"; under it is Mr. J. YATES CARRINGTON'S "*Hamlet and Polonius*" (Nos. 713-715), a humorous triptych. Next is No. 716, Mr. J. W. INCHBOLD'S, "*From Pallano to the Dent du Midi*."

Other works in this gallery are—No. 654, "*Shall I?*" LUCIEN DAVIS; No. 679, "*Debatable Ground*," W. L. WYLLIE, and No. 689, "*A harbour in the Channel Islands*," by W. M. WYLLIE; No. 698, "*Fishing Boats at Seaton, Devon*," ALBERT HODDER; No. 699, "*Such is life!*" WEEDON GROSSMITH, a child with cracker; No. 729, "*Crouching to spring*," by J. T. NETTLESHIP; No. 742, "*Companions*," by L. C. NIGHTINGALE; No. 743, "*Christmas Roses*," by EMILY DIXON.

### GALLERY VIII. [Illustrations, pp. 65-71.]

The principal works in this Gallery may be seen in the following order:—

No. 746, "*Priscilla*," a picturesque incident in Longfellow's 'Courtship of Miles Standish,' LASLETT J. POTT; No. 748, "*The Belle of the Village*," MISS ALICE HAVERS.

Prominent in this Gallery, both for colour and in scale of the figures, is No. 757, "*The First Prince of Wales*," P. R. MORRIS, A.R.A. Edward I. at the gate of Carnarvon Castle, holding infant prince in his shield (a youthful monarch who could not speak a word of English), to present him to the Welsh chieftains, calling upon them to give allegiance: April 25, 1284.

The centre picture is No. 769, "*First Victory of David*," J. R. HERBERT, R.A.

Above is No. 766, "*A Frieze*," W. E. F. BRITTEN. (See p. 67.)

No. 774, "*Morning*," PHILIP H. CALDERON, R.A.

No. 780, "*Honeymoon in Normandy: a Street in Lisieux*," EYRE CROWE, A.R.A. A newly-married couple on a tricycle.

No. 791, "*Passing Showers*" PETER GRAHAM, R.A.

The prominent picture—the largest in the Royal Academy—is No. 792, "*After the Arena*," E. ARMITAGE, R.A. (12 ft. 6 in. × 9 ft. 7 in.). The scene is in the Catacombs, in the early days of the Christian era. The body of one killed in the arena is being lowered for burial. The friends of the martyr, who receive the body, are grouped in strong light in the foreground. (See sketch, p. 68.)

No. 797. "*On the Llugwy, North Wales.*" J. R. HERBERT, R.A.

No. 803. "*An Interruption in the Dance.*" J. HAYNES-WILLIAMS.

No. 810. "*Circe*,"—life-size, with tigers. J. COLLIER (*sketch*, p. 3).

Mr. JOHN PETTIE's scene from Sheridan's '*School for Scandal*'—"*Charles Surface Sells his Ancestors*"—(No. 812) is in the centre. This play, so full of scenic effect, is an inexhaustible mine both for pictorial and histrionic artists. Mr. PETTIE has done justice to the irascible yet affectionate old uncle, Sir Oliver.

No. 813, "*The Royal Fugitive*," D. W. WYNFIELD, an incident in the narrative of Charles the Second's escape after the battle of Worcester.

No. 823, "*Outward Bound*," S. E. WALLER, a work sure to prove one of the most attractive pictures of the year, from its picturesque grouping and human interest. (*See sketch on p. 70.*)

### GALLERY IX. [Illustrations, pp. 72-76.]

This room, formerly occupied by water-colours, is now filled with cabinet-sized oil paintings. In the centre of the east wall hangs No. 869, "*A Gipsy Encampment*," Sir JOHN GILBERT, R.A., and next to it No. 868, "*A Scene from the 'School of Scandal'*," by J. PETTIE, R.A.—

"*Sir Peter.* Zounds, madam, you had no taste when you married me.  
*Lady Teazle.* Very true, Sir Peter."

On the left is No. 844, "*Cape Wrath*," by J. BRETT, A.R.A., and on the right of the centre is No. 874, "*Lost Sheep*," H. W. B. DAVIS, R.A., and another by the same artist, No. 891, sketched on p. 74.

No. 892, "*Private and Confidential*," A. J. ELSLEY. In the corner on the right is W. B. BAIRD'S diminutive painting, No. 900, and a curious death-bed scene, No. 906, "*Death's betrothed*," R. BOTTOMLEY. Beyond the door is No. 919, P. R. CRAFT, "*Practice on the sly*," and near it a small study of mice, No. 933, G. T. ROPE. Above is No. 937, "*Orlando's Adventure with the Fairy Morgana*," H. M. PAGET. On the line—No. 939, H. SCHMALZ (*sketch*, p. 73), a place near the door being occupied by 940, "*The Woodland Spring*," PHILIP H. CALDERON, R.A., the source of a stream represented by a wood nymph holding a pitcher, whence the stream flows.

Many other good pictures are to be found in this gallery, one of its principal attractions being the little figure of a child with a rabbit, No. 859, "*Orphans*," by J. E. MILLAIS, R.A.

## GALLERY X. [Illustrations, pp. 77-82.]

This gallery contains several battle-pieces, but first may be noticed a sea-piece, No. 1025, J. FRASER, and below, No. 1026, A. HACKER (*sketch*, p. 78).

In the centre of the end wall is No. 1028 (*Sketch*, p. 78) "*The Marriage of His Royal Highness the Duke of Albany*," J. D. LINTON. Painted by command of the Queen. This elaborate historical picture, which has been several years in preparation, contains many interesting portraits. The scene is the altar of St. George's Chapel, Windsor, at the conclusion of the marriage service. The costumes of the bride and bridegroom, the Princess of Wales, and other prominent figures, as well as the architectural background, have been painted with the utmost care.

This picture will be hung at Windsor Castle with previous pictures of royal marriages. Mr. Linton, who is President of the Royal Society of Painters in Water-Colours, is also known as the painter of five important pictures illustrating the life of a soldier in the sixteenth century.

On either side are two important landscapes—No. 1027, "*Found*," H. HERKOMER, A.R.A. (*sketch*, p. 77), and No. 1033, B. W. LEADER, A.R.A. (*sketch*, p. 79); No. 1040, "*Toilers of the Sea*," T. LLOYD, Fishermen on sea-coast; a glow of evening sunlight.

Near the door leading to the Architectural Gallery is No. 1044, "*The Miller and the Maid*," R. W. MACBETH, A.R.A.: a girl on the steps of the mill talking to the miller, who leans over the half-door; No. 1045, "*We've met before*," A. STRUTT.

Here follow several battle pictures—No. 1051, "*William III. at the Battle of Landen*," ERNEST CROFTS, A.R.A.; No. 1065, "*The Last Stand at the Battle of Isandhlula*," C. E. FRIPP.

No. 1081, "*After the Battle*." Arrival of Lord Wolseley and staff at the bridge of Tel-el-Kebir at the close of the action, ELIZABETH BUTLER. Mrs. Butler (best known as Miss Elizabeth Thompson, the painter of the "*The Roll Call*"), sends an important war picture, a scene from the battle of Tel-el-Kebir—the arrival of Lord Wolseley and his staff, who have galloped up to the bridge at the close of the action. There are portraits of Sir Redvers Buller, Colonel Butler, Sir John Adye, and others of the staff. The Highlanders are cheering, others are seen firing at the enemy in the distance; early morning light on the group, and distant heights of Tel-el-Kebir.

Amongst other pictures to be noticed here are No. 1053, "*A Moment's Rest*," Dancing girls, J. T. ROSS; No. 1056, by P. R. MORRIS, A.R.A.; No. 1069, by the late R. ANSDALL, R.A.; 1070, E. B. LEIGHTON (*sketch*, p. 82); 1077, Portrait of Bret Harte, by J. PETTIE, R.A.; and 1088, "*Corrie Burn*," a landscape by J. MACWHIRTER, A.R.A.

## GALLERY XI. [Illustrations, pp. 83-89.]

The centre of the south wall is occupied by No. 1106, "*The Norman Archipelago seen from Serk*," J. BRETT, A.R.A. (*Sketch*, p. 87): sunlight over rocky channel islands and blue sea.

Near the door is No. 1093. S. A. FORBES. (*Sketch*, p. 87.) "*A Fish Sale on the Cornish Beach*."

No. 1102. "*The Cradle of the Hills*." Landscape. R. ELMORE.

On the line are—No. 1100, "*Stolen Kisses*," BRITON RIVIERE, R.A.; No. 1112, "*Two Invalids*," L. CALKIN; and next to it No. 1113, J. R. REID (*Sketch*, p. 88), a market held on a hillside overlooking the sea—an important work by a young painter.

No. 1120, near the door, is "*Once Bit, Twice Shy*," C. BURTON BARBER, a highly humorous incident not to be missed—a little girl about to put mustard on the nose of a struggling puppy. Above is No. 1126, "*The Slopes of Ben Nevis*," C. E. JOHNSON, a fine landscape (*sketch*, p. 83), and on the other side of the door No. 1127, "*Ripe October*," R. W. MACBETH, A.R.A., and No. 1128. "*From the Field of Sedgemoor*," SEYMOUR LUCAS. (*Sketch*, p. 84.)

Nos. 1141 and 1143, two Portraits by F. HOLL, R.A., the space between them occupied by a small picture, No. 1142, "*Hard Times*," H. HERKOMER, A.R.A.: Tramps on the road.

No. 1148. "*The Girl who Baits the Line*." COLIN HUNTER, A.R.A.

No. 1149, "*Zenais*," G. A. STOREY, A.R.A. (*See* p. 86.)

Above is No. 1150, a clever portrait by a young artist, G. WALTON, and next, No. 1152, "*Coast Scene in the Channel Islands*," W. A. TOPLIS. (*Sketch*, p. 86.)

The last important picture on the line is No. 1160, "*His Last Work*." W. H. BARTLETT. A sculptor's widow showing a statuette to some visitors.

## WATER-COLOUR GALLERY.

A fine new room leading out of Gallery II. has been devoted to the exhibition of 418 water-colours, the centre of the first wall being occupied by ARTHUR CROFT'S immense drawing of "*Tintagel*," No. 1173, and below it a powerful study of scarlet poppies by W. J. MUCKLEY, No. 1176, sketched on pages 90, 91.

Amongst the important works are—

No. 1340, "*The Holy Mother*," F. GOODALL, R.A.

No. 1225, "*A Dream of the Arabian Nights*," E. J. POYNTER, R.A.; and the only work by E. J. GREGORY, A.R.A., No. 1233, a child in a hammock with fox-terriers, entitled, "*Overtures for Peace*."

## GALLERY I.



60 X 47.

No. 6. "*Ariadne deserted by Theseus.*" HENRIETTA RAE.



Mrs. Adrian Stokes

30 X 48.

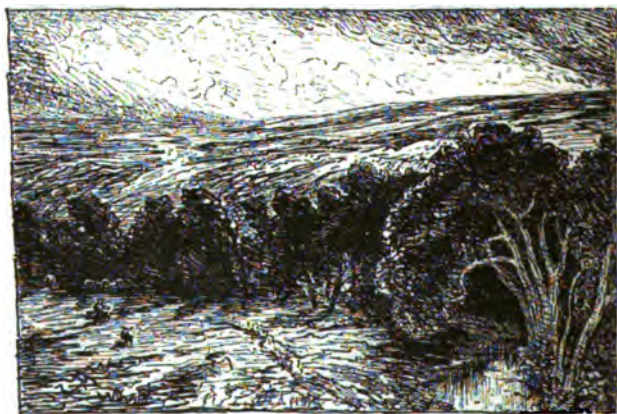
No. 17. "*A Parting.*" MRS. ADRIAN STOKES.





37 X 60.

No. 18. "*A Gambler's Wife.*" MARCUS STONE, A.R.A.



50 X 74.

No. 23. "*Barden Beck.*" T. HOPE McLACHLAN



No. 24. "*The Sheepstealers.*" BRITON RIVIERE, R.A.

55 x 92.



No. 30. "*A Good Story.*" H. STACY MARKS, R.A.

38 x 51.



No. 33. "*Ring a ring of roses.*" FRED MORGAN.

39 X 52.



No. 40. "*English Homes: Streatley-on-Thames.*" ERNEST PARTON.

42 X 60.





96 x 72.

No. 39. "*Don Quixote and the Galley Slaves.*" J. E. HODGSON, R.A.

"In return for the service I have rendered you, it is my wish that you carry these fetters which I have removed from your necks to the city of Toboso, and there present yourselves before the Lady Dulcinea, and tell her that her knight of the doleful countenance sends you to present his services to her."



No. 53. "*Chivalry*." FRANK DICKSEE, A.R.A.

71 X 53.



60 x 90

No. 67. "Prisoners of War: 1805." WM. F. YEAMES, R.A.





No. 64. "*A Dying Giant.*" CHARLIE W. WYLLIE.

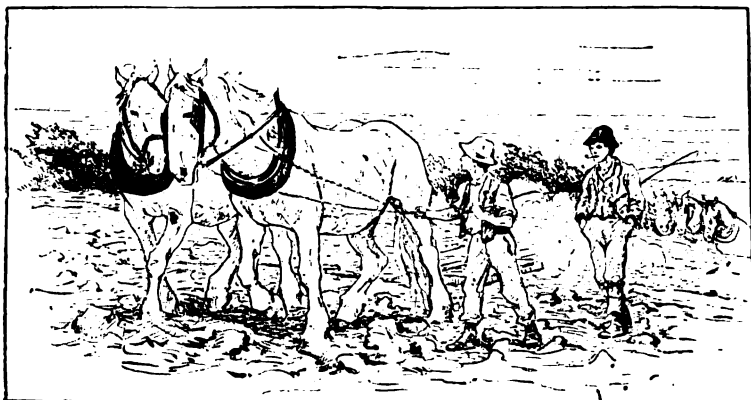
30 X 56.

"How are the mighty fallen, and the weapons of war perished."



No. 69. "*From Charing Cross to the Temple.*" CHARLES J. WATSON.

20 X 60.



No. 82. "*The Harrow.*" ARTHUR LEMON.

27 X 61.

GALLERY II.



37 x 26.

No. 98. "*Her First Visit.*" R. BARNES.



No. 103. "*Roused.*" HEYWOOD HARDY.

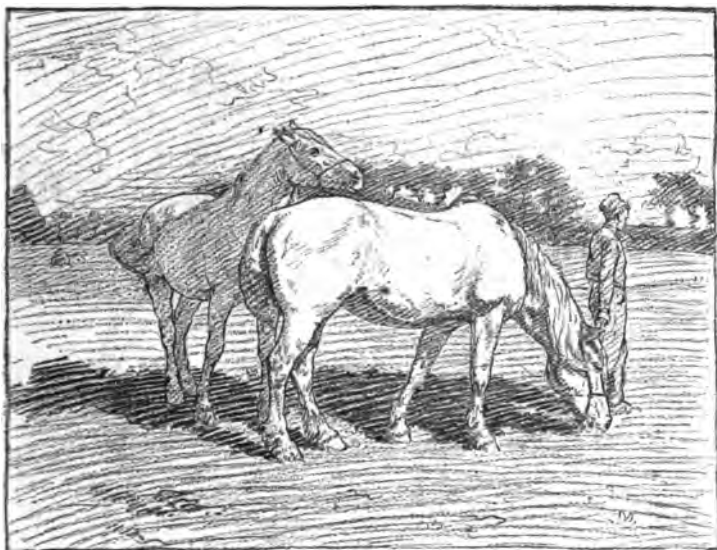
48 x 68.



\*  
No. 106. "*Una limosnita por el amor de Dios.*" J. B. BURGESS, A.R.A. 57 X 42.



\*  
No. 111. "*Ulysses unbinding the sea nymph's veil.*" HARRINGTON MANN. 42 X 66.



No. 105. "*In the Pas de Calais.*" JAS. PRINSEP BEADLE.

34 X 46.



No. 121. "*Zenobia, Queen of Palmyra, taken prisoner by Aurelian, Emperor of Rome.*" MAYNARD BROWN.

56 X 84.





28 X 52.

No. 113. "*The Bridal Eve.*" HERBERT GANDY.

29 X 43.

No. 126. "*Eve.*" ANNA LEA MERRITT.





33 x 78.

No. 122. "*The Village Smithy—Childock, Dorset.*" E. B. STANLEY MONTEFIORE.

*Childock*



24 x 30.

No 134. "*Divided.*" ALICE HAVERS.



50 X 46

No. 133. "*Wool Spinners.*" FRED. G. COTMAN.



40 X 60.

No. 145. "*A Nook in the Meadow.*" A. GLENDENING, JUN.

## GALLERY III.

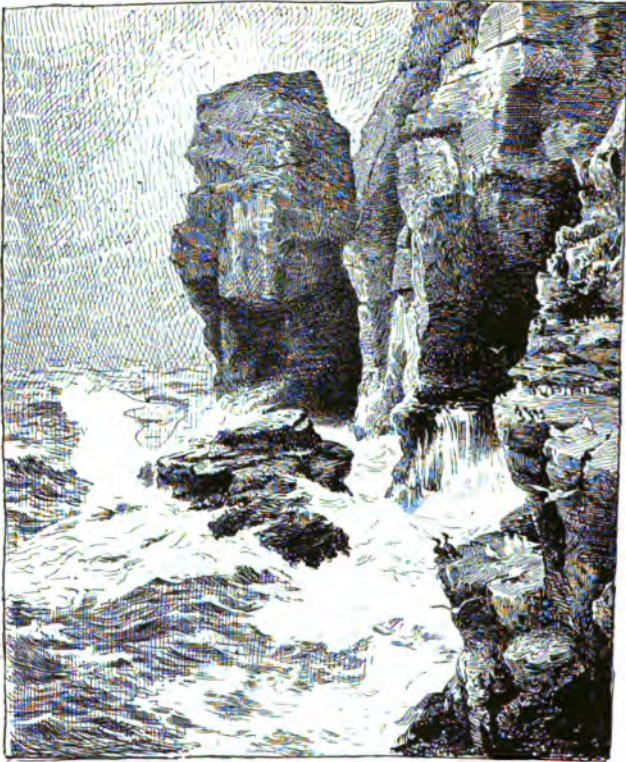


1. Mme. de Staël. 2. Lucien Buonaparte. 3. Talleyrand. 4. Brillat Savarin. 5. Siéyès. 6. Gerard. 7. Talma. 8. Bernadotte.  
 9. Duc de Montmorency. 10. Canova. 11. Metternich. 12. Mme. Récamier. 13. Fouché. 14. Delille. 15. Cuvier.

No. 172. "The Salon of Madame Récamier." W. Q. ORCHARDSON, R.A.

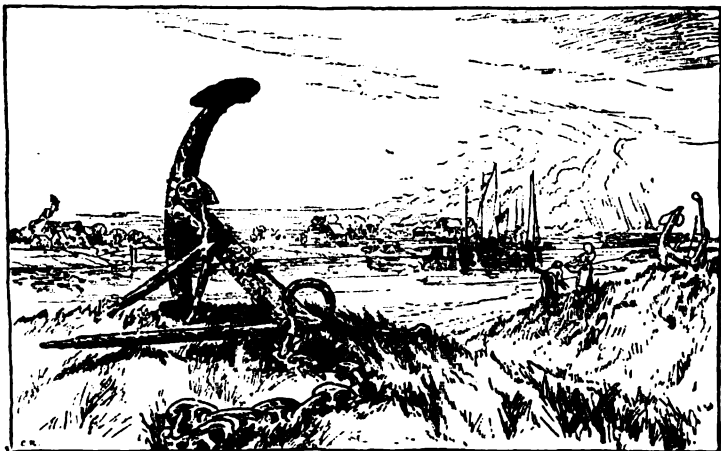
58 X 96.





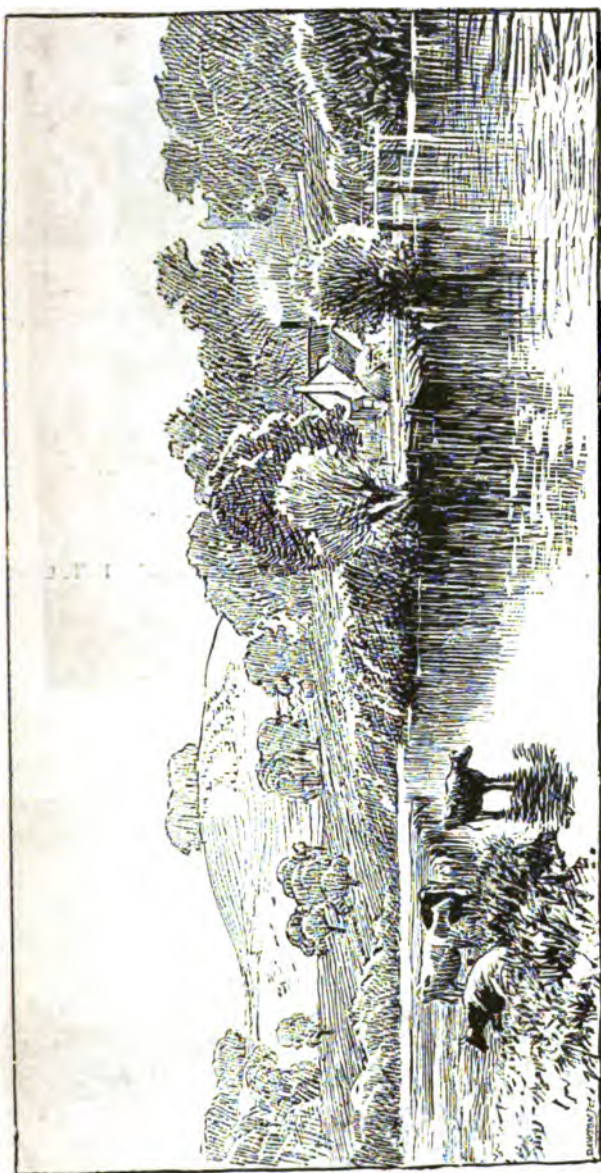
63 X 52.

No. 190. "*Ribbed and paled in with rocks unscalable and roaring waters.*"—Cymbeline.  
PETER GRAHAM, R.A.  
(*Sketched by permission of Messrs. Agnew and Sons, owners of the copyright.*)



48 X 72.

No. 191. "*Hic jacet.*" CHARLES ROBERTSON.  
"The waste and lumber of the shore."



40 X 72.

No. 186. "Sinodun Hill, from Day's Dock, Dorchester." VICAT COLE, R.A.





35 X 26.

No. 168. "Zäsenberg Hut at the foot of the Schreckhorn." E. T. COMPTON.



24 X 36.

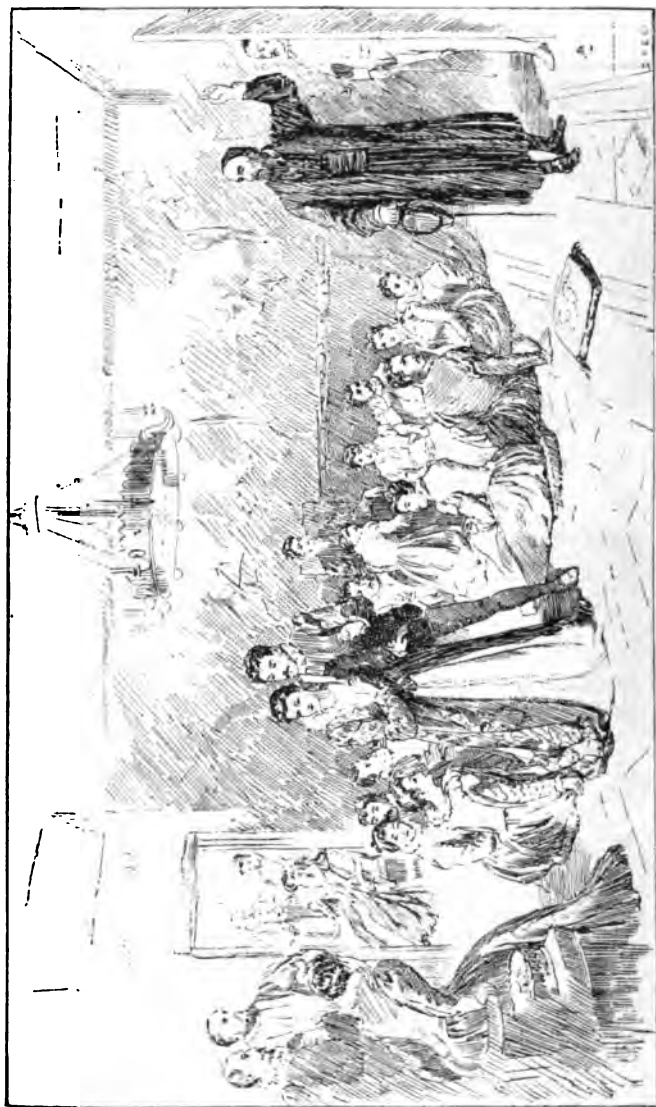
No. 199. "Homewards." WM. P. WATSON.



40 X 27.

No. 194. . . . . SIR FREDERICK LEIGHTON, P.R.A.

“Serenely wandering in a trance  
Of sober thought.”



46 x 76.

No. 196. "John Knox at Holyrood." W. P. FRITH, R.A.

"After leaving Queen Mary in rage and tears from his reproaches, Knox passed through the ante-chamber, and turning upon those who were amusing themselves there, he said, 'Oh, brave ladies, a brave world if it would last, and Heaven at the hinder end, but fie on that knave Death, who will seize on these bodies of yours, and where will your fiddling and flinging be then?'"

The game being played is in the ancient form of "Kiss-in-the-ring."



62 x 84

No. 212. "*The Ruling Passion*," J. E. MILLAIS, R.A.



79 X 55.

NO. 231. "*Vae Victis.*" BRITON RIVIERE, R.A.

(*Sketched by permission of Messrs. Agnew and Sons, owners of the copyright.*)





No. 239. "*Challenged.*" JOHN PETTIE, R.A.



48 X 29.

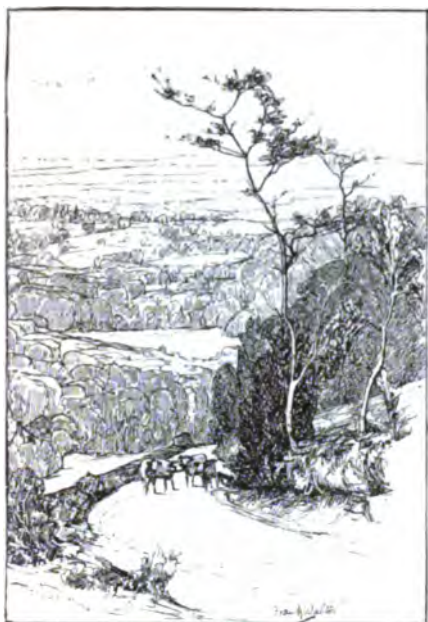
248. "*A Treatise on Parrots.*" H. STACY MARKS, R.A.

"Splendid in hue, and delicate in form,  
 God's feather'd fairies, birds whose very effigies  
 In which but sound and movement lack to life,  
 Plumage, shape, colour, all remaining, still  
 Enchant the eye and stir the dreaming heart :  
 And so the life-long lover of sweet fowls,  
 Old, calm, and solitary, feels the glow,  
 The love of science and the love of art,  
 Which stir the tender soul, yet strongly drawn  
 To worship the Creator in his works."



47 X 35.

No. 269. "*A Standard-bearer.*" Sir JOHN GILBERT, R.A.



\*  
No. 230. "Southward from Surrey's pleasant hills." F. WALTON. 72 X 54.



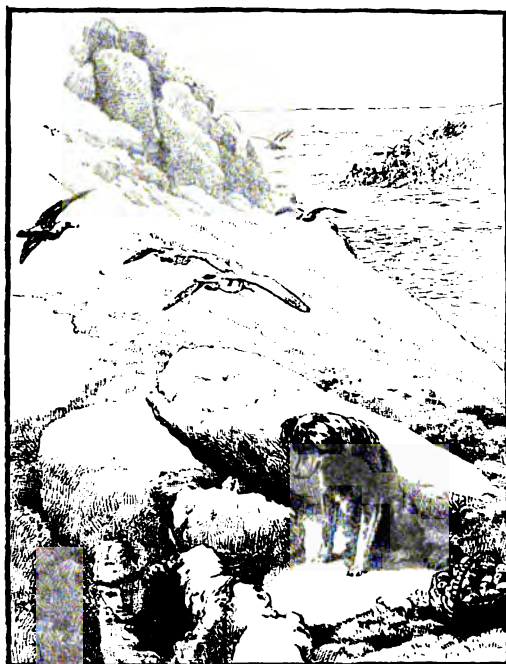
\*  
No. 280. "What is it?" E. H. FAHEY. 50 X 40.



\*  
No. 291. "The River near Leamington." FREDERICK WHITEHEAD. 29 X 51.



GALLERY IV.



40 x 36.

No. 312. "Gathering eggs on the Cliffs of Lundy." BRYAN HOOK.



45 x 72.

No. 351. "The Dark Island." ALFRED EAST.

Digitized by Google





57 x 43.

No. 317. "*Fame.*" HENRY T. SCHÄFER.

"The rolling seasons pass away,  
And Time, untiring, waves his wing ;  
Whilst honour's laurels ne'er decay,  
But bloom in fresh, unfading spring."—*Byron.*



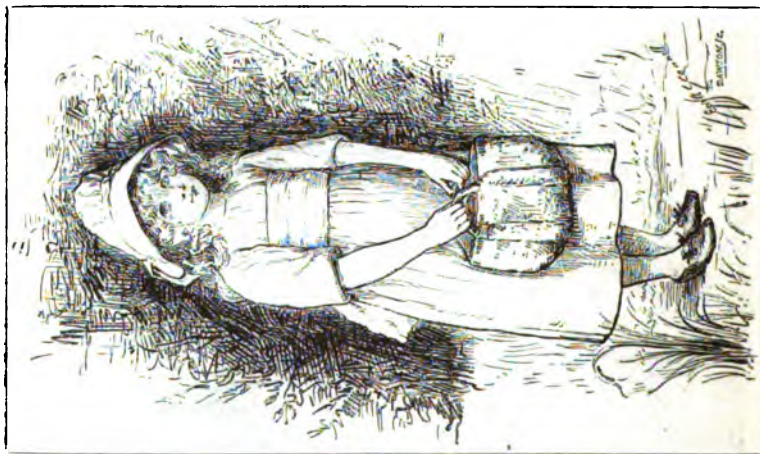
66 x 30.

No. 352. "*The burden and heat of the day.*" E. H. FAHEY.

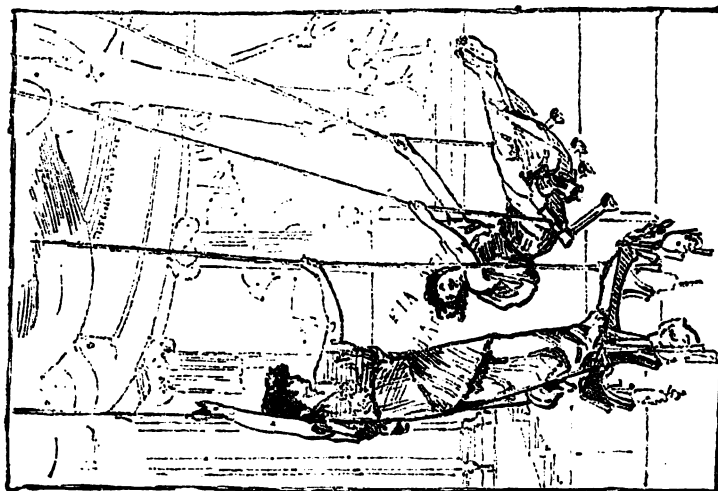


85 X 50.

No. 322. "*Diadumenè*." EDWARD J. POYNTER, R.A.



No. 353. . . . . E. M. SCANNELL.  
 "I met a little cottage girl,  
 She was eight years old she said."



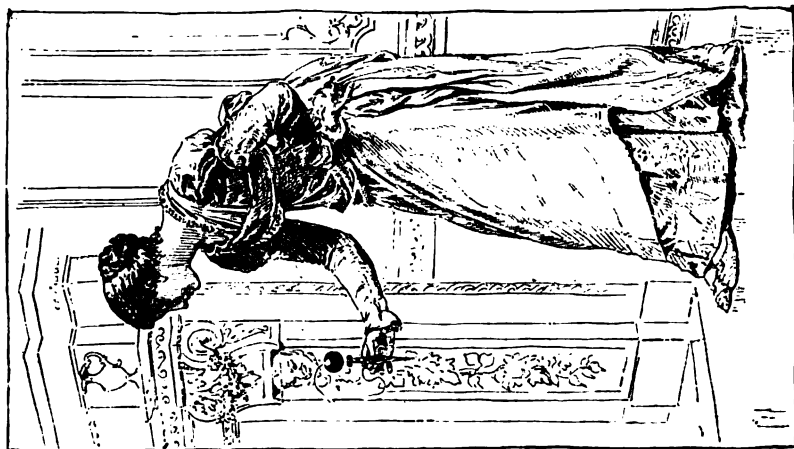
No. 355. "The Swing Feast." J. R. WEGUELIN.  
 "In expiation of the death of Erigone, who hung herself, and in imitation of her, the maids of Athens on this day swung themselves from trees, while they sang hymns in her honour."



\*

44 X 30.

No. 386. "*My Youngest Daughter.*" L. ALMA-TADEMA, R.A.



No. 361. "Cup ana Ball," C. E. PERUGINI.  
42 X 22.

[Door.]



No. 366. "Mollie's Ball Dress," KATE PERUGINI.  
46 X 25.



## GALLERY V.



51 X 118.

No. 432. "*Gordon's Last Messenger.*" F. GOODALL, R.A.

"The air is full of farewells to the dying,  
And mournings for the dead."



43 X 85.

No. 456. "*An Anxious Moment.*" W. C. HORSLEY. by Google



No. 465. "*Scant Fuel.*" ERNEST A. WATERLOW.

35 X 60



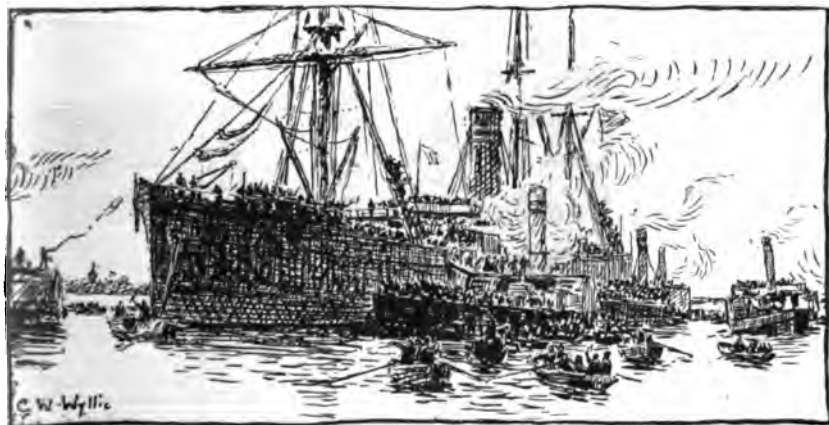
No. 466. "*Mussel Gatherers.*" WILLIAM E. NORTON.

44 X 64



44 X 34.

No. 489. "The Master's Hack." JOHN EMMS.



50 X 35.

No. 492. "The Guards leaving Gravesend, Feb. 19, 1885." CHARLIE W. WYLLIE.



No. 509. "Hush!" EDGAR BARCLAY.

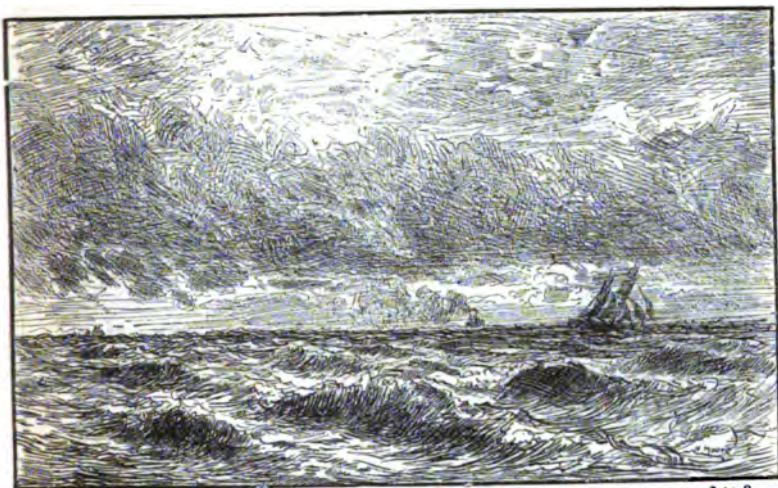
36 X 60.



No. 515. "The Birth of the Harvest Moon." G. F. WETHERBEE.

50 X 35.

GALLERY VI.



No. 533. "*The Newhaven Packet.*" HENRY MOORE.

48 x 84.



No. 538. "*And wee peerie winkie payed for a'.*" HUGH CAMERON.

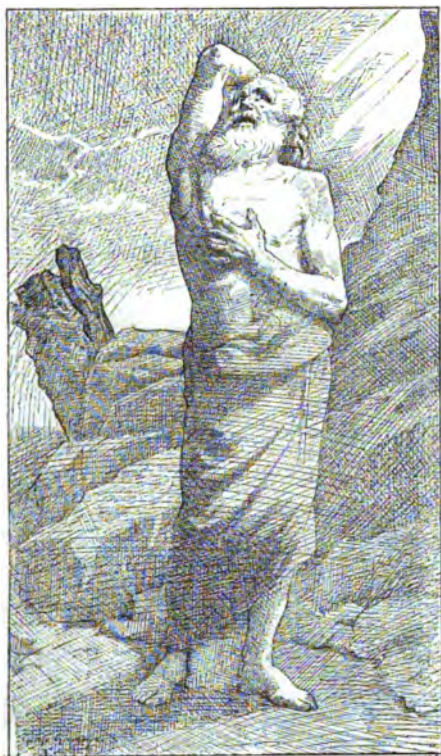
19 x 14.





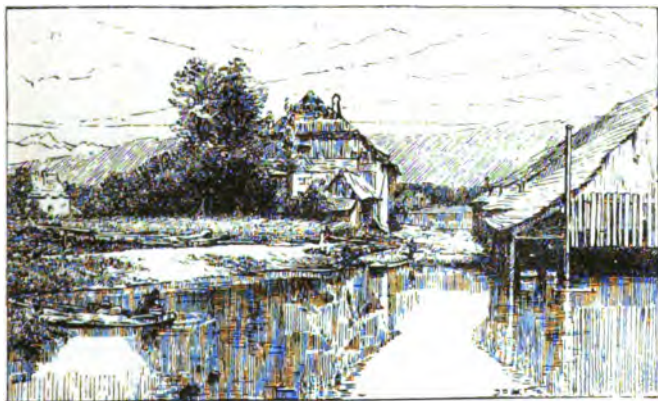
90 x 60.

No. 559. "Venetians." LUKE FILDES, A.R.A.



90 X 48.

No. 554. "*Elijah upon Mount Horeb.*"—I Kings xix. 11, 12.—GEORGE GASCOYNE.



35 X 56.

No. 595. "*On the Edge of the Hallstädter See.*" A. W. RIMINGTON.



54 X 38.

No. 610. "*Hyacinths.*"—"A wilderness of harmony." DAVID BATES.



17 X 31.

No. 630. "*Les Bonnes Sœurs.*" H. R. ROBERTSON.

GALLERY VII.



36 X 24.

No. 638. "*Listed.*" W. HENRY GORE.



28 X 50.

No. 679. "*Debatable Ground.*" W. L. WYLLIE.





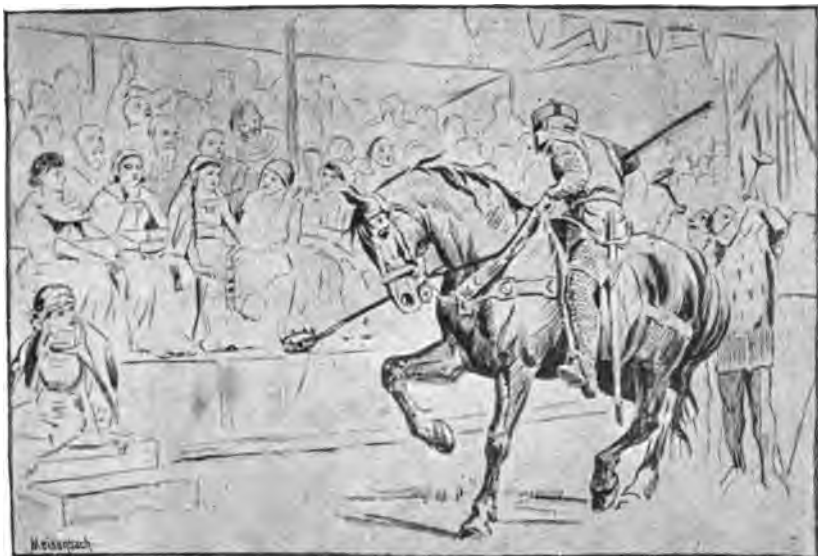
No. 650. . . . . <sup>41 x 35.</sup> ARTHUR L. VERNON.

"The love that cheers life's latest stage,  
Proof against sickness and old age."



\* No. 673. "Sunday Morning." <sup>45 x 51.</sup> ARTHUR HUGHES.





No. 661. "*The Queen of the Tournament.*" F. W. W. TOPHAM.

60 x 88.

"The victor must now display his good judgment, instead of his valour, by selecting from among the beauties, who graced the galleries, a lady who should fill the throne of the Queen of Beauty and of Love, and deliver the prize of the tourney upon the ensuing day."—*Ivanhoe*.



No. 678. "*The Twenty-fourth of December.*" JESSIE MACGREGOR.

35 x 28.

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55 X 39.

No. 704. "Cotter's Saturday Evening in Wiltshire." VAL PRINSEP, A.R.A.



'You now!



in fact!



dead for a dinner, dead!

No. 713.

No. 714.

No. 715.

21 X 32.

*Hamlet, Act iii. Scene iv. J. Y. CARRINGTON.**This picture is to be engraved and published by Messrs. Dowdeswell, New Bond Street.)*




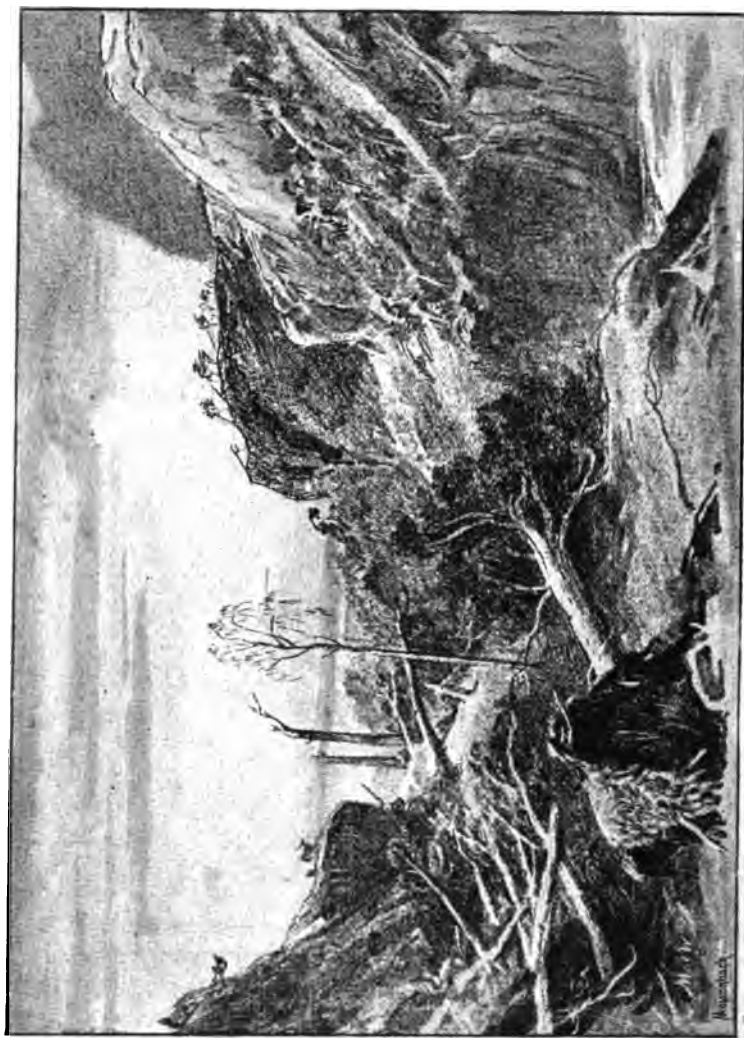
28 X 40.

No. 703. "*Should old acquaintance be forgot?*" J. C. DOLLMAN.



36 X 50.

\* No. 699. "*Such is Life!*" WREEDON GROSSMITH. 



36 x 24.

No. 662. "*The Track of a Hurricane.*" J. MACWHIRTER, A.R.A.



43 X 72

No. 663. "*Milton visited by Andrew Marvell.*" G. H. BOUGHTON, A.R.A.

"When I beheld the Poet blind, yet bold."—*Marvell.*

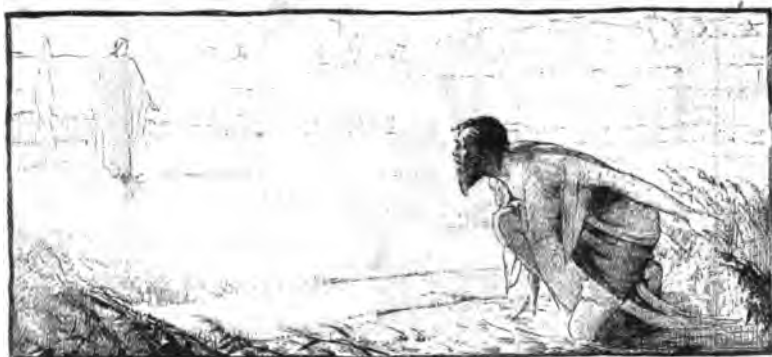




5 feet X 11 feet.

No. 709. "*The Rapids of Niagara above the Falls.*" COLIN HUNTER, A.R.A.

## GALLERY VIII.



26 X 54.

No. 749. "*It is the Lord!*"—John xxi. AUDLEY MACKWORTH.



60 X 24.

No. 746. "*Priscilla.*" I. J. POTT.



84 X 51.

No. 757. "*The first Prince of Wales.*" P. R. MORRIS, A.R.A.



2ft. 3in. X 2ft.

No. 766. A frieze.—“*The Genii of Sport.*” W. E. F. BRITTEN.

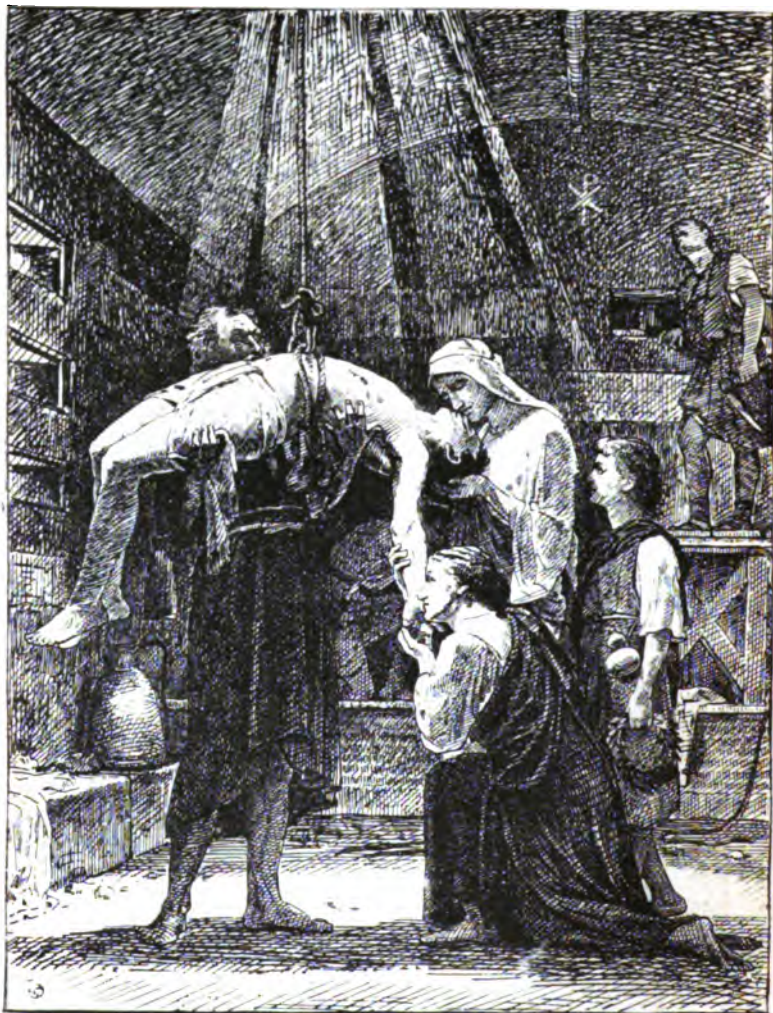
Portion of a frieze for amber silk walls. Children emulating men in a series of innocent efforts at bird-catching.



60 X 48.

No. 774. “*Morning.*” PHILIP H. CALDERON, R.A.

“Hark ! hark ! the lark at heaven’s gate sings.”



12ft. 6in. X 9ft. 7in.

No. 792. "*After the Arena.*" EDWARD ARMITAGE, R.A.

A young Christian, having been killed in the arena, is being lowered into the catacombs, where the body is received by his relations.





No. 781. "*Mightier than the Sword.*" J. WATSON NICOL.



No. 789. "*His First Pink.*" FRANK DICEY.



36 X 60.

No. 803. "An Interruption in the Dance." J. HAYNES-WILLIAMS.



42 X 65.

No. 823. "Outward Bound." S. E. WALLER.

"You are hereby required and directed to repair immediately on board his Majesty's ship 'Euryalus,' and take upon you the charge and do the duty of midshipman. Given on board the 'Victory' at Spithead, 15th Sept., 1805.—(Signed) NELSON & BRONTË."

(This work will be engraved by Messrs. Dowdeswell, New Bond Street.)



\*

36 X 60.

No. 821. "*Fledglings.*" HAMILTON MACALLUM.

"The parent birds, with threatening beak and agonising cry, fly circling o'er their offspring."—*Dodson's 'Sea Birds.'*



30 X 49.

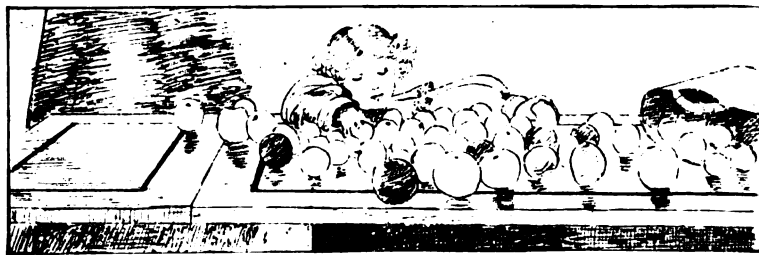
No. 820. "*Washing-day in Normandy.*" V. ORMSBY.

## GALLERY IX.



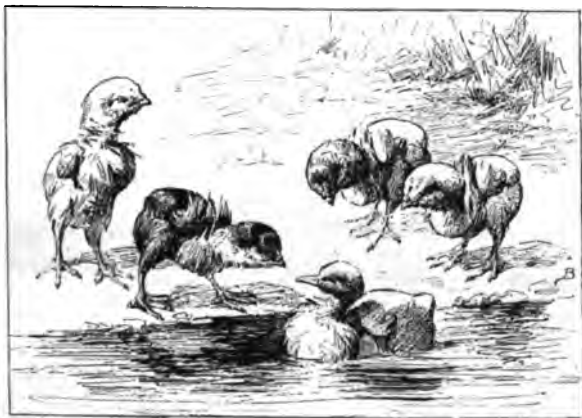
24 X 34.

No. 878. "*Where the nibbling flock does stray.*" EDGAR WILLS.



12 X 36.

No. 890. "*Self-Help.*" LAURA ALMA-TADEMA.



No. 900. "*Catch me if you can.*" W. B. BAIRD.



No. 939. "*Elaine.*" HERBERT SCHMALZ.

"And the good knight Sir Launcelot hearkened unto the word of the father of the damsel, and thereat took his shield and gat him to horse and rode forth upon the evening; and going out straightly, nor looked he back nor made he sign nor token of farewell."





24 X 30.

No. 891. "*Done Work.*" H. W. B. DAVIS, R.A.



\*

20 X 30.

No. 919, "*Practice on the sly.*" PERCY R. CRAFT.



No. 946. "*Halt of a Camel Corps: Soudan, 1885.*" HERBERT JOHNSON.



No. 1006. "*Out of Season.*" W. B. BAIRD.

6 x 7.



\* No. 1007. "*The Marchioness.*" W. MAW EGLEY. 25 X 16.



\* No. 1013. "*Preparing the Tackle.*" E. HUME. 16 X 24

## GALLERY X.



34 X 92

No. 1027. "Found." HUBERT HERKOMER, A.R.A.

"In far off days,  
 When Lucius here for Roman tribute warr'd,  
 A noble man, most princelike in his deeds,  
 Like Posthumus that wedded Imogen,  
 Fled to the lonely hills for peace to die.

Him, as he droop'd with wounds, sore spent,  
 And fainting till he almost dropt his sword,  
 A female hind, a tender of the goats,  
 Did find, and paused, amazed. *—Old Play.*



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

No. 1028. "*The Marriage of H.R.H. the Duke of Albany, K.G.*" JAMES D. LINTON.  
Painted for H.M. the Queen.

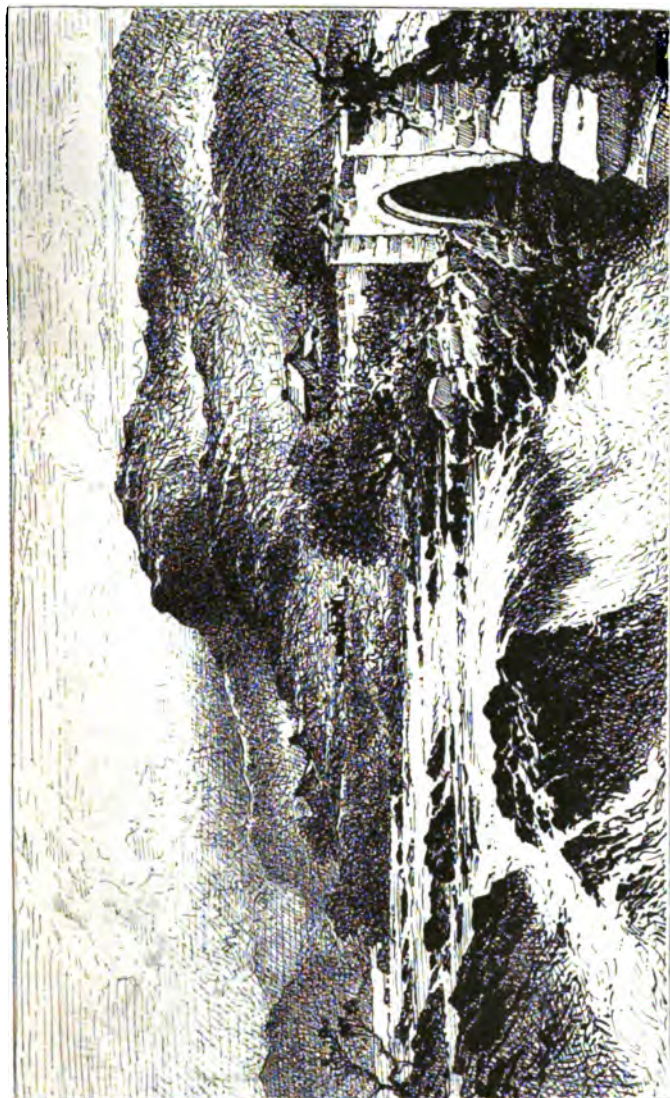
1. Sir Albert Woods. 2. Queen of Holland. 3, 4. Prince and Princess of Waldeck. 5. Dean of Windsor.  
6. King of Holland. 7. Archbishop of Canterbury. 8, 9. Duke and Duchess of Albany. 10. Prince  
of Wales. 11. Duke of Hesse. 12. The Queen. 13. Princess Beatrice. 14. Princess Louise.  
15, 16. Duke and Duchess of Edinburgh. 17. Princess of Wales. 18, 19. Duke and Duchess of  
Connaught. 20, 21. Duke and Duchess of Teck. 22. Duke of Cambridge. 23. Lord Chamberlain.  
24. Sir Henry Ponsonby.



50 X 68.

No. 1029. "*The Fisherman's Wife.*" ARTHUR HACKER.





49 X 34.

No. 1033. "The Old Holyhead Road through North Wales." B. W. LEADER, A.R.A.

(Sketched by permission of Messrs. Agnew and Sons, owners of the copyright.)



No. 1029. "*A Spring Melody.*" ALFRED EAST.

45 X 78.



No. 1054. "*Dreamland.*" A. LUDOVICI.

15 X 22.



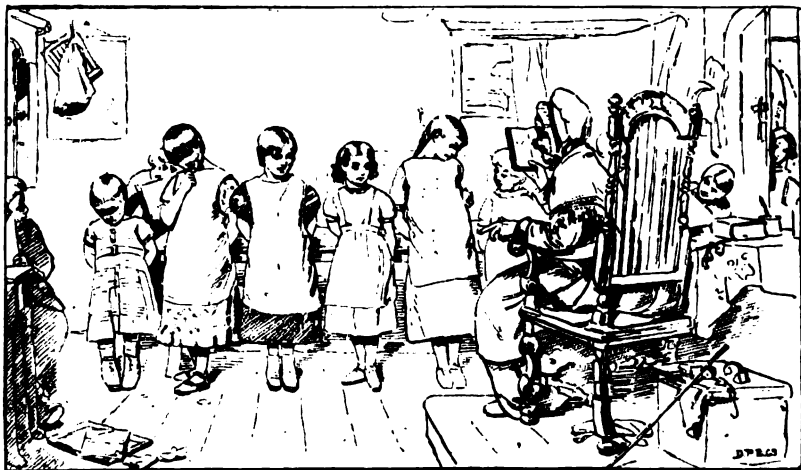
40 x 20.

No. 1076. "*Home Again!*" JOSEPH CLARK.No. 1047. "*A Vision.*"<sup>72 x 48.</sup>  
ALFRED E. EMSLIE.No. 1045. "*We've met before.*"<sup>36 x 24.</sup>  
ALFRED STRUTT.No. 1034. "*From Bordighera.*"<sup>35 x 19.</sup>  
C. SCHLOESSER.



34 X 43.

No. 1070. "*The Secret.*" E. BLAIR LEIGHTON.



36 X 62.

No. 1083. "*A Village School in days gone by.*" ARTHUR STOCKS.



GALLERY XI.



No. 1128. "*The Slopes of Ben Nevis.*" C. E. JOHNSON,

53 X 83.



No. 1135. "*Last Leaves.*" D. MURRAY.

40 X 60.





1127. "Ripe October." R. W. MACBETH, A.R.A.

42 X 33



1128. "From the Field of Sedgemoor." SEYMOUR LUCAS.

42 X 60

"During the day the conquerors continued to chase the fugitives. The neighbouring villagers long remembered with what a clatter of horsehoofs and what a storm of curses the whirlwind of cavalry swept by."—Macaulay's 'History of England.'



1136. "*Julia Margaret, daughter of the late J. Christopher Wilson.*"  
HERBERT SCHMALZ.



1139. "*Dame Grigson's Academy.*" B. FLETCHER.



39 X 62.

No. 1149. "*The Choice of the beautiful five Maidens of Crotona sitting to Zeuxis for his picture of Helen.*" G. A. STOREY, A.R.A.

"The masterpiece of Zeuxis as a delineation of female beauty, was considered to be his 'Helen,' in the temple of Hera at Croton. It was painted from five maidens, the most beautiful to be found in that city, from whose combined perfections the artist was to extract the essence of consummate loveliness."

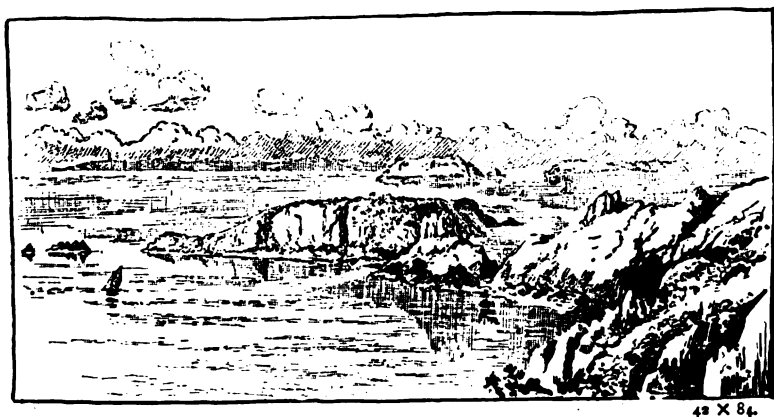


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No. 1152. "*Les Autelets, Ile de Serk.*" WILLIAM A. TOPLIS.



No. 1093. "*A Fish Sale on a Cornish Beach.*" STANHOPE A. FORBES.



No. 1108. "*The Norman Archipelago.*" J. BRETT, A.R.A.





48 X 60.

No. 1111. "*Jairus' daughter.*" G. P. JACOMB HOOD.

"She is not dead, but sleepeth."



49 X 74.

No. 1113. "*The Fatherless.*" J. R. REID.





No. 1158. "*Capri Housetops.*" A. STOKES.

38 X 60.



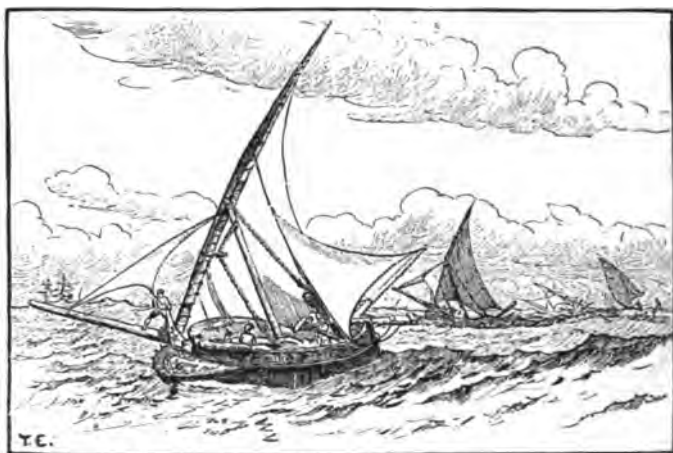
No. 1160. "*His Last Work.*" W. H. BARTLETT,

45 X 60.

## WATER COLOURS.



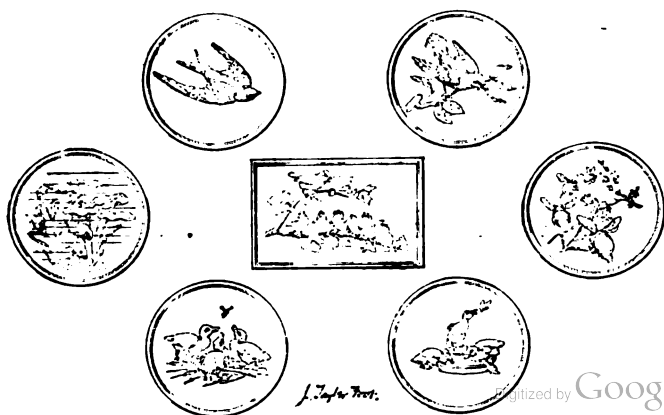
No. 1176. "*An Offering.—Scarlet Poppies.*" W. J. MUCKLEY.



No. 1258. "*A freshening Breeze.—Portuguese Mulettas returning.*"  
TRISTRAM ELLIS.



\* 66 x 56.  
No. 1173. "Tintagel, Cornwall." A. CROFT.



\* No. 2041. Casts from Steel Dies. JOHN TAYLER FOOT.

## SCULPTURE.



1896. "*St. George and the Dragon.*" Bronze. J. E. BOEHM, R.A.



No. 2133. "*Memorial Effigy of the late Very Rev. Dean Cose.*" Marble. (To be placed in Carlisle Cathedral.) HENRY HUGH ARMSTEAD, R.A.

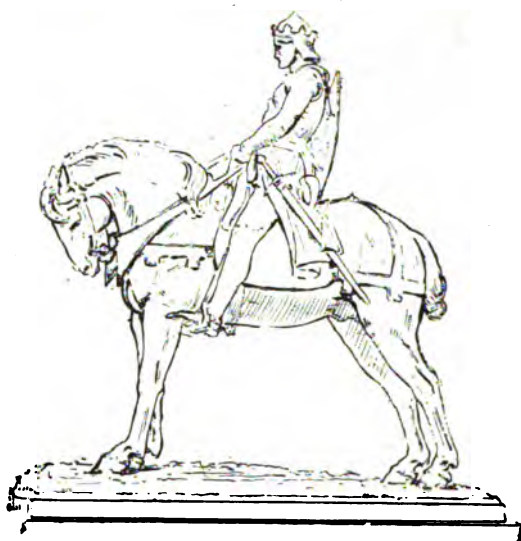


No. 2076. "*Opening Buds.*"  
GEORGE HALSE.

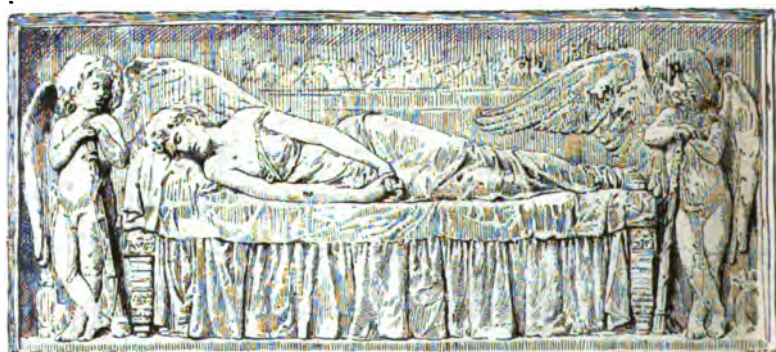


No. 1985. "*Spartan Dancing Girl.*"  
GEORGE A. LAWSON.





\* 2133. "Edward I." Equestrian statuette. Wax. HAMO THORNYCROFT, A.R.A.



2034. "Relievo in Memoriam." E. ONSLOW FORD.



No. 2113. "*Play.*" Terra cotta.  
SAMUEL FRY.



No 1972. "*Cupid and Campaspe.*"—  
Marble. G. SIMONDS.



2130. "*Lord Frederick Cavendish.*" Marble. THOMAS WOOLNER, R.A.



No. 2131. "*Henry Irving as Hamlet.*" Marble. E. ONSLOW FORD.



No. 2040. (Terra-cotta). ALICE M. CHAPLIN.

NOTICE TO ARTISTS.—Sketches for "ACADEMY NOTES" should be received by the Editor, at his residence, 103 Victoria Street, S.W., not later than the end of March.

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# Academy Notes

## 1886

WITH

*Facsimiles of Sketches by the Artists.*

EDITED BY

HENRY BLACKBURN,

AUTHOR OF "BRETON FOLK," "ARTISTS AND ARABS," "ENGLISH ART," ETC.  
AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



No. 164.

London:

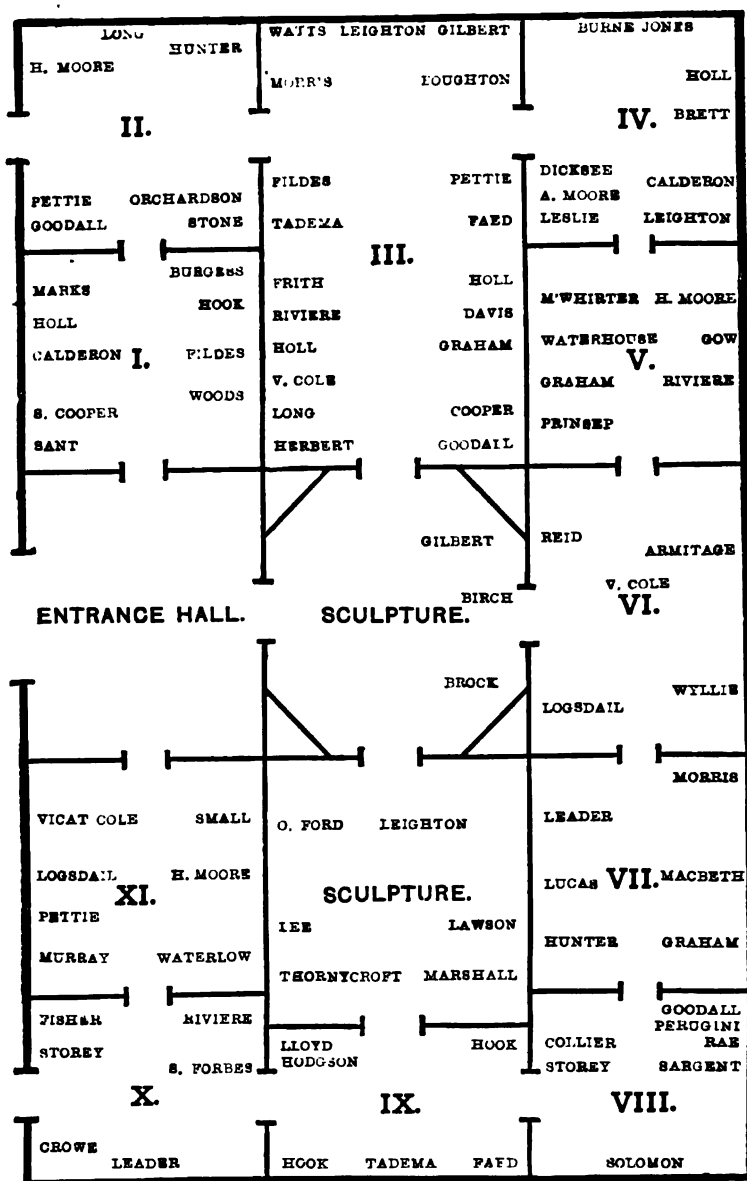
CHATTO, AND WINDUS, PICCADILLY.

MAY 1886.

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# PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



\* \* The Exhibition is open from the first Monday in May until the first Monday in August.





No. 1160. "*Winter: white anemones on snow.*" (Water colour.) W. J. MUCKLEY.

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## No. XII. 1886.

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THE purpose of "ACADEMY NOTES" is to be descriptive rather than critical, to form a supplement to the official catalogue, which should be interesting and useful for reference. In order to publish on the opening day of the exhibition, the descriptive matter is condensed, and the illustrations are printed separately at the end of the book.

The ILLUSTRATIONS, produced by various processes, are intended to convey an idea of the pictures only, and are not intended as works of art.

The multiplication of illustrated handbooks to exhibitions, with facsimiles of sketches by the artists, and the various misstatements as to the origin of such publications, renders it necessary to repeat that "ACADEMY NOTES" was the first book of the kind ever published in any country.

# LIST OF ILLUSTRATIONS.



|                                     | PAGE   |   | PAGE   |                                   | PAGE   |
|-------------------------------------|--------|---|--------|-----------------------------------|--------|
| ALMA-TADEMA, L., R.A. . . . .       | 45     | FRITH, W. P., R.A. . . . .              | 44     | NICOL, J. WATSON . . . . .        | 55     |
| ARCHER, JAMES . . . . .             | 73     | CASCOYNE, GEORGE . . . . .              | 59     | NOBLE, J. S. . . . .              | 48     |
| ARMITAGE, E., R.A. . . . .          | 60     | GILBERT, SIR JOHN, R.A. . . . .         | 33     | ORCHARDSON, W. Q., R.A. . . . .   | 28     |
| AUMONIER, J. . . . .                | 26, 92 | GOODALL, FREDERICK . . . . .            | 75     | ORMSBY, V. . . . .                | 68     |
| BAIRD, W. B. . . . .                | 83     | GORE, W. HENRY . . . . .                | 62     | PARTON, ERNEST . . . . .          | 61     |
| BARRABLE, G. H. . . . .             | 72     | GRAHAM, PETER, R.A. . . . .             | 39     | PERUGINI, C. E. . . . .           | 74     |
| BATES, DAVID . . . . .              | 67     | HALFNIGHT, R. . . . .                   | 43     | PERUGINI, KATE . . . . .          | 48     |
| BAYES, A. W. . . . .                | 23     | HALSE, GEORGE . . . . .                 | 96     | PETTIE, JOHN, R.A. . . . .        | 24     |
| BEADLE, JAMES P. . . . .            | 49     | HALSWELLE, KEELEY . . . . .             | 41     | RAINEY, WITHAM . . . . .          | 85     |
| BEAVIS, R. . . . .                  | 41     | HARDIE, CHARLES M. . . . .              | 64     | REID, JOHN R. . . . .             | 64     |
| BECKINGHAM, ARTHUR . . . . .        | 83     | HAVERS, ALICE . . . . .                 | 76     | RIVIERE, BRITON, R.A. . . . .     | 42, 56 |
| BIRCH, C.B., A. . . . .             | 94     | HODGSON, J.E., R.A. . . . .             | 40     | SCHAFER, H. THOMAS . . . . .      | 63     |
| BOUGHTON, GEORGE H., A.R.A. . . . . | 34     | HOLL, FRANK, R.A. . . . .               | 19     | SCHLOESSER, CARL . . . . .        | 82     |
| BRETT, JOHN . . . . .               | 50     | HOLROYD, CHARLES . . . . .              | 79     | SEALEY, ALLEN C. . . . .          | 43     |
| BREWTON, E. F. . . . .              | 38     | HOOK, BRYAN . . . . .                   | 77     | SMALLFIELD, PHILIP C. . . . .     | 84     |
| BURGESS, J. B., A.R.A. . . . .      | 21     | HOPKINS, ARTHUR . . . . .               | 55     | SOLOMON, J. SOLOMON . . . . .     | 78     |
| CALDERON, PHILIP H., R.A. . . . .   | 18, 51 | HUGHES, ARTHUR . . . . .                | 81, 88 | STARR, LOUISA . . . . .           | 88     |
| CALDERON, W. F. . . . .             | 52     | HUNT, E. AUBREY . . . . .               | 63     | STOCKS, ARTHUR . . . . .          | 56     |
| CALTHROP, CLAUD . . . . .           | 47     | HUNTER, COLIN, A.R.A. . . . .           | 69     | STOKES, MARIANNE . . . . .        | 18     |
| CLARK, J. . . . .                   | 77     | HUTCHISON, ROBERT G. . . . .            | 71     | STONE, MARCUS, A. . . . .         | 30     |
| CLARK, J. B. . . . .                | 65     | JAY, W. S. . . . .                      | 40     | STOREY, G. A., A.R.A. . . . .     | 81     |
| CLAY, SIR A. . . . .                | 68     | JOHNSON, C. E. . . . .                  | 79     | STRUTT, WILLIAM . . . . .         | 85     |
| COLE, VICAT, R.A. . . . .           | 90     | JOY, GEORGE W. . . . .                  | 91     | STUART, CHARLES . . . . .         | 35     |
| COLLIER, J. . . . .                 | 80     | LAWSON, GEORGE A. . . . .               | 95     | SWINSTEAD, G. HILL-YARD . . . . . | 65     |
| COTMAN, FRED. G. . . . .            | 17     | LEADER, B.W., A.R.A. . . . .            | 70     | TAYLER, A. C. . . . .             | 25     |
| COX, FRANK E. . . . .               | 89     | LEIGHTON, E. BLAIR . . . . .            | 62, 84 | TAYLOR, EDWARD R. . . . .         | 49     |
| CRAFT, PERCY R. . . . .             | 71     | LEIGHTON, SIR F., BART., P.R.A. . . . . | 32     | THOMAS, PERCY . . . . .           | 76     |
| CROWE, EYRE, A. . . . .             | 86     | LEHMANN, R. . . . .                     | 92     | THORNYCROFT, HAMO, A.R.A. . . . . | 93     |
| DAVIS, H. W. B., R.A. . . . .       | 37     | LESLIE, G. D., R.A. . . . .             | 52     | TOPHAM, F. W. W. . . . .          | 47     |
| DICKSEE, FRANK, A.R.A. . . . .      | 53     | LOUDAN, W. MOUTAT . . . . .             | 59     | WALLER, S. E. . . . .             | 87     |
| DICKSEE, HERBERT . . . . .          | 87     | MACWHIRTER, JOHN, A. . . . .            | 58     | WARREN, KNIGHTON . . . . .        | 35     |
| DOLLMAN, J. C. . . . .              | 17     | MACBETH, ROBERT W., A. . . . .          | 66     | WATERLOW, E. A. . . . .           | 91     |
| DOWNING, DELAPORE . . . . .         | 92     | MANN, H. . . . .                        | 25     | WEGUELIN, J. R. . . . .           | 26     |
| EAST, ALFRED . . . . .              | 61     | MARKS, H. STACEY, R.A. . . . .          | 20, 29 | WHITE, JOHN . . . . .             | 49     |
| EGLEY, W. MAW. . . . .              | 23     | MERRITT, A. L. . . . .                  | 27     | WOODS, HENRY A. . . . .           | 22     |
| EMSLIE, A. E. . . . .               | 72     | MONTALBA, CLARA . . . . .               | 74     | WYLLIE, CHARLES W. . . . .        | 78     |
| FAED, THOMAS, R.A. . . . .          | 36     | MONTALBA, ELLEN . . . . .               | 63     | WYLLIE, W. L. . . . .             | 29     |
| FAHEY, EDWARD H. . . . .            | 82     | MONTALBA, HILDA . . . . .               | 57     | YEAMES, WM. F., R.A. . . . .      | 57     |
| FILDES, L., A.R.A. . . . .          | 22, 46 | MOORE, HENRY . . . . .                  | 54     | YGLESIAS, VINCENT I. . . . .      | 35     |
| FOOT, JOHN T. . . . .               | 96     | MORGAN, F. . . . .                      | 27     |                                   |        |
| FORBES, S. A. . . . .               | 89     | MORRIS, PHIL. R., A.R.A. . . . .        | 31     |                                   |        |
| FORD, E. ONSLOW . . . . .           | 95     | MURRAY, DAVID . . . . .                 | 38     |                                   |        |
| FOSTER, H. W. . . . .               | 67     |   |        |                                   |        |
| FOSTER, WILLIAM . . . . .           | 73     |   |        |                                   |        |

## ACADEMY NOTES, 1886.

### GALLERY I. [Illustrations, pp. 17-23.]

The one hundred and eighteenth annual Exhibition of the Royal Academy contains 1925 paintings, water-colours and miniatures, etchings, drawings, and engravings, architectural drawings and sculpture.

One of the first pictures on the line is—4, a child's head : "*Forget-me-not*," J. SANT, R.A. The prominent pictures in this gallery are P. H. CALDERON'S "*Ruth and Naomi*" (21) (*sketch*, p. 18), a poetical rendering of the Old Testament story ; 47, "*An Artist's Almsgiving*," J. B. BURGESS, A.R.A., the great Spanish painter, Alonzo Cano, making sketches for sale in lieu of almsgiving (*sketch*, p. 21) ; and 61, "*The Flower Girl*," by LUKE FILDES, A.R.A.

No. 2, "*Dismissal of Archy, the King's Jester*," by H. GILLARD GLINDONI, an elaborate painting, in which the features and character of Charles I., his Queen, and Archbishop Laud are well rendered.

No. 3, "*Our Lord stilling the Tempest*," by J. R. HERBERT, R.A.

No. 12, "*Warranted quiet to ride or drive*," J. C. DOLLMAN (*sketch*, p. 17), a country parson looking at a questionable horse which a dealer is trying to pass off on him.

Two powerful portraits in this gallery should be noticed—20, "*William Bailey Hawkins, Esq.*," by J. PETTIE, R.A. ; and the late "*Earl of Chichester*," by FRANK HOLL, R.A. (28) (*sketch*, p. 19).

Next is Mr. STACY MARKS'S picture, 29, "*A Delicate Question*," a girl consulting her father as to her answer to a letter (*sketch*, p. 20). Above is—22, "*At the Lock*," F. G. COTMAN (*sketch*, p. 17).

No. 41, "*In Cairo*," JOSEPH FARQUHARSON.

No. 47, "*An Artist's Almsgiving*," by J. B. BURGESS, A.R.A. (*sketch*, p. 21).

No. 55, "*The Exile*," standing, looking over the sea, in costume of 1746—with dogs, BRITON RIVIERE, R.A.

In the centre is—61, "*The Flower Girl*," LUKE FILDES, A.R.A., one of two single figure subjects by this artist (*sketch*, p. 46).

Two characteristic pictures by J. C. HOOK, R.A., are prominent in this gallery ; 60, "*Sea Daisies*," a little girl decking a donkey's neck with wild flowers from her lap, and 65, "*The Broken Oar*," a foam-crested sea dashing against a rough headland.

No. 66, "*Choosing a Summer Gown*," HENRY WOODS, A.R.A. is an important picture by this painter (*sketch*, p. 22).

No. 72, portrait of "*Newson Garrett, Esq.*," JOHN PETTIE, R.A.

See also 73, "*Old Companions*," W. M. EGLEY (*sketch*, p. 23); and 79, "*More Frightened than Hurt*," A. W. BAYES (*sketch*, p. 23).

No. 81, "*Summer Fishing*," COLIN HUNTER, A.R.A.

No. 82, "*A Solo by Request*," A. M. ROSSI, a clever genre picture seizing an aspect of fashionable social intercourse.

## GALLERY II. [Illustrations, pp. 24-30.]

First on the line is—87, "*Puritan and Cavalier*," FREDERICK GOODALL, R.A., a girl in Puritan costume hiding behind a screen, discovered by a little boy with mistletoe bough.

No. 94, "*Winter's breath came cold and chill*," JOSEPH FARQUHARSON, landscape with sunset hues on stream.

No. 96, "*Waiting till the west wind blows*," FRANK WALTON.

The prominent picture on the south wall is—97, "*The Chieftain's Candlesticks*," JOHN PETTIE, R.A. (*sketch*, p. 24).

A picture of Thames scenery is to be noted here—101, "*Pangbourne*," by VICAT COLE, R.A.; also 108, "*Marlow Lock: Autumn Evening*," by ALFRED DE BRÉANSKI.

No. 109, "*A breezy morning: East Coast*," HENRY MOORE, A.R.A.

No. 114, "*The water-wheels of Savassa*," HENRY WOODS, A.R.A.

In the centre of the wall is a large work with several figures—115, "*Pharaoh's Daughter*," EDWIN LONG, R.A. The princess stands on the lowest of some white marble steps between two sphinxes of red granite, palms and tropical verdure of Egypt forming a background. Two flamingoes on the upper steps. Miriam, on the left, raises the infant in its ark. Four female attendants accompany the princess.

Next are two works by well-known landscape painters—122, "*The Woman's Part*," COLIN HUNTER, A.R.A., and 123, "*Work-a-day England*," W. L. WYLLIE (*sketch*, p. 29).

124, "*The Obsequies of an Egyptian Cat*," J. R. WEGUELIN (*sketch*, p. 26).

No. 130, "*The Sick Doll*," W. P. FRITH, R.A., Mr. FRITH'S principal work (275) is in the third gallery.

On the right of the door leading to Gallery III. is a picture of children in a graveyard—135, "*Young Life on Old Ground*," J. C. HORSLEY, R.A. The central picture here is 136, "*Mariage de convenance—After!*" W. Q. ORCHARDSON, R.A., a sequel to this artist's picture in the Royal Academy 1884 (*sketch*, p. 28).

No. 142, "*A Plain Case*," H. S. MARKS, R.A. (*sketch*, p. 29).

No. 148, "*Caller Haddies*," COLIN HUNTER, A.R.A. No. 149, "*A Peacemaker*," MARCUS STONE, A.R.A. One of the few interesting subject pictures of the year; the only example by this artist, elaborately painted. This work is to be engraved and published by Mr. Arthur Lucas.

On this side are also—137, "*Playthings*," ERNEST NORMAND; 140, "*There's room for two*," F. MORGAN (*sketch*, p. 27); and 147, "*Soap Bubbles*," CATHINCA AMYOT.

### GALLERY III. [Illustrations, pp. 31-46.]

The head of this gallery is principally occupied by Sir F. LEIGHTON'S ceiling, emblematical of Music (164), with figures on a gold ground. The centres on the side walls are occupied by Mr. RIVIERE'S "*Rizpah*" and Mr. DAVIS'S "*Cattle during an Inundation*."

The first on the line are—P. R. MORRIS' portrait-group of "*Mrs. Edgar Flower and her youngest son*" (155), the lady in white satin (*sketch*, p. 31); and 158, "*The Death of Cain*," G. F. WATTS, R.A., a powerful work by the painter of "*Love and Death*." The Angel of Death sweeps over Cain across a wild and lurid sky, the withered frame and hoary head bending to the stroke.

No. 164, "*Decoration in painting for a ceiling*," Sir F. LEIGHTON, P.R.A. (*See sketch and description on p. 32.*)

Above the foregoing is 171, "*Golden Eagles Fighting over a Herd of frightened Red Deer*," SAMUEL CARTER.

No. 178, "*The Troth-Plight*," W. P. FRITH, R.A.

In the corner on the right-hand is—No. 179, "*The Slain Dragon*," Sir JOHN GILBERT, R.A. (*sketch*, p. 33), a large picture illustrating an incident taken from 'The Faerie Queene.'

No. 185, "*Ashes of Roses*," G. H. BOUGHTON, A.R.A., girl in black hat and dark purple costume (*sketch*, p. 34).

[Door.]

First on the line is Mr. JOHN PETTIE'S "*Musician*" (189), reclining in arm-chair in a dressing-gown, with score of music on his lap, and neglected organ and violin.

No. 190, "*Portrait of T. O. Barlow, Esq., R.A.*," is the only work by Sir JOHN E. MILLAIS, Bt.

No. 196, "*A Tender Chord*," W. Q. ORCHARDSON, R.A., a girl in light dress standing by a piano.

No. 197, "*O why left I my Hame?*" THOMAS FAED, R.A., an old Highlander, seated, with grey plaid over his shoulders. (*See sketch*, p. 36.)

The next is a powerful work—204, "*A Flood on the Wye—subsiding*," H. W. B. DAVIS, R.A. (*sketch*, p. 37).



Above are—**205**, "*Marquis Tseng*," Chinese minister in official costume, KNIGHTON WARREN (*sketch*, p. 35); and **201**, "*A Study of Mountain tops and clouds*," CHARLES STUART (*sketch*, p. 35).

No. **211**, "*Sea-girt Crags*," PETER GRAHAM, R.A. (*sketch*, p. 39). See Mr. Graham's cattle picture (**445**) in Gallery V.

On this wall are—**213**, "*Dick the shepherd blows his nail*" (snow), E. F. BREWTNALL (*sketch*, p. 38); and **222**, "*October glows*," a wood, W. S. JAY (*sketch*, p. 40).

No. **216**, "*Catastrophe*," W. F. YEAMES, R.A., a girl who has broken a china vase.

No. **224**, "*At the Ferry*," H. STACY MARKS, R.A., man in 16th-century costume shouting to the ferryman.

No. **225**, "*The Councillors of 'Peter the Headstrong'*," G. H. BOUGHTON, A.R.A., a small picture, full of character.

Peter the Headstrong, hearing that his councilmen are getting insubordinate, orders his mighty walking staff to be laid on the council table before his empty chair. The councillors take the hint.—*Knickerbocker's 'History of New York.'*

Above is a landscape—**249**, "*Goring-on-Thames*," R. HALFNIGHT (*sketch*, p. 43).

No. **252**, "*Oh, bother!*" J. E. HODGSON, R.A. (*sketch*, p. 40).

No. **253**, "*Sacred to Pasht*," EDWIN LONG, R.A. An Egyptian interior. Cats and kittens round a brazen dish, into which a girl is pouring milk; another girl fondling a kitten against her breast. In the background, three other girls prostrate themselves in devotional attitudes.

Next are two landscapes—**260**, "*Cookham*," VICAT COLE, R.A.; **258**, "*The Heart of the Coolins, Skye*," KEELEY HALSWELLE, "scour na Gillean" seen in the distance through sunshine and mist (*sketch*, p. 41).

**265**, "*Passage of the Bidassoa by Lord Wellington, 1813*," R. BEAVIS (*sketch*, p. 41).

**266**, "*Old maid*," F. GOODALL, R.A. Two little girls playing cards.

In the centre is the principal picture by BRITON RIVIERE, R.A., **268**, "*Rizpah watching by the bodies of her sons*" (*sketch*, p. 42). Early morning.

"Rizpah took sackcloth, and spread it upon the rock, from the beginning of harvest until water dropped upon them out of heaven, and suffered neither the birds of the air to rest on them by day, nor the beasts of the field by night."—2 Samuel xxi. 9, 10.

Above is—**270**, "*Life on the ocean wave*," A. C. SEALY (*sketched on p. 43*), seagulls; and next on the line a remarkable portrait, life-size, standing—**274**, "*The Right Hon. Joseph Chamberlain, M.P.*," F. HOLL, R.A.

In **275**, by W. P. FRITH, R.A. (*sketch*, p. 44), the story told by Boswell of "*Dr. Johnson's tardy gallantry*" towards Madame de Boufflers is graphically depicted.

No. 285, "*An Apodyterium*," L. ALMA-TADEMA, R.A. (*see sketch*, p. 45).

No. 288, "*A Daughter of the Lagoons*," LUKE FILDES, R.A. A Venetian beauty, life-size, with brilliant black hair, rich, red and cherry-coloured dress (*sketch*, p. 46).

Amongst other pictures to notice are—161, "*A visit to the astrologer*," R. J. GORDON; 162, "*The beacon fire*," E. CROFTS, A.R.A.; 176, by ANDREW B. DONALDSON, the wicked Pope Borgia Alexander VI.) deciding between the claims of Spain and Portugal in the Indies; and 198, "*A Vestal Virgin*," EDWARD PATEY, a ragged little girl with matches for sale.

In the same gallery are portraits of "*Lord Carrington*" (203), and "*The Duke of Cleveland*" (210), by FRANK HOLL, R.A.; also W. R. SYMONDS'S portrait group of "*Viscount and Viscountess Sherbrooke*" (226), the former best known as Robert Lowe; 231, "*A Violin Player*," GEORGE A. STOREY, A.R.A.; 232, "*Trespassers*," FREDERICK GOODALL, R.A.; W. W. OULESS'S portraits of "*Mr. George Scharf*" (233), "*Mr. Burden Sanderson*" (243), and "*Edward Armitage, Esq., R.A.*" (267); E. J. POYNTER'S portrait of "*The Marquis of Ripon*" (274); and JAMES SANT'S portrait of "*Adelina Patti*" (283).

#### GALLERY IV. [Illustrations, pp. 47-54.]

The principal work in this gallery is Mr. BURNE-JONES'S picture.

One of the first in the order of the catalogue is—296, "*Algerian Gossip*," a small work by ANDREW C. GOW, A.R.A., water-carriers and fruitsellers, horses at fountain.

On the line is—297, "*Recruiting for Savonarola: Ye cannot serve God and Mammon*," F. W. W. TOPHAM (*sketch*, p. 47), and near it—298, "*Phyllis and Corydon*," G. F. WETHERBEE.

On the end wall is a small picture—307, "*Debt: a parental lecture*," CLAUDE CALTHROP (*sketch*, p. 47). Near it a landscape—309, "*Tulloch Hill, near Aberdeen*," A. M. LINDSTRÖM, common and golden gorse; and 312, a portrait of "*Mrs. Pfeiffer, the poetess*," ARTHUR S. COPE.

In the centre of the wall is 314, "*The depths of the sea*," E. BURNE-JONES, A.R.A., the first work ever exhibited by this painter in the Royal Academy. A mermaid swims down grasping the body of a youth, from whose lips bubbles of air still issue. Shimmer of sunlight over the rock and pebbly sea bottom. An upright picture, two figures; original and thoroughly characteristic of the painter.

Near the foregoing are—315, "*Mors Regis*," J. S. NOBLE (*sketch*, p. 48), 326, "*All for her*," KATE PERUGINI (*sketch*, p. 48), and 330, "*Under the Cliffs*," J. WHITE (*sketch*, p. 49).

No. 335, "*President of St. John's Coll., Oxon.,*" FRANK HOLL, R.A.

No. 338, "*The mountain of clouds,*" C. A. WILKINSON. Story from Arabian Nights; 339, "*Toil; storm,*" J. P. BEADLE (*sketch, p. 49*).

In the centre is Mr. Brett's one contribution—340, "*An Argyll Eden,*" JOHN BRETT, A.R.A. (*sketch, p. 50*).

No. 341, "*In golden fetters,*" P. H. CALDERON, R.A. (*see sketch, p. 51*).

No. 346, "*When the west with evening glows,*" B. W. LEADER, A.R.A.

No. 347, "*Blue eyes and pink eyes,*" ALICE HAVERS. Two children seated on an ottoman with rabbits.

Other pictures here are—351, "*Carnedd Dafydd,*" DAVID BATES; 352, "*The Might of Venus,*" F. HAMILTON JACKSON; 353, "*Study of Double Larkspurs,*" H. FANTIN.

No. 354, "*Gulnihal,*" head of a child, Sir F. LEIGHTON, P.R.A.

No. 355, "*Banks of the Nile, Cairo,*" JOSEPH FARQUHARSON.

No. 361, "*Polly,*" by G. D. LESLIE, R.A. (*sketch, p. 52*).

No. 364, "*Dante in the Valley of Terrors,*" W. FRANK CALDERON. The poet's ascent barred by a panther, a lion, and a she-wolf (*sketch, p. 52*).

No. 365, "*The Thames at Pangbourne,*" FRANCIS S. WALKER.

No. 372, "*Silver,*" ALBERT MOORE. Girl with fair hair and pale green head-dress, sitting upright on a low couch, her arms raised and hands placed behind the head; transparent drapery, silvery grey tones.

No. 374, "*Memories,*" FRANK DICKSEE, A.R.A. (*sketch, p. 53*).

No. 380, "*Five o'clock tea,*" VAL. C. PRINSEP, A. Girl standing, white dress and blue sash.

No. 382, "*Match-sellers,*" W. P. FRITH, R.A.

#### GALLERY V. [Illustrations, pp. 55-59.]

This Gallery contains less than a hundred pictures, among which are to be noted—

383, "*Old Mill, Mapledurham,*" J. W. OAKES, A.R.A.; portrait of "*Archbishop Thomson,*" W. W. OULESS, R.A. (386).

No. 404, "*The Scud of Isla: after Sunset,*" HENRY MOORE, A.R.A., afterglow of sky reflected in sea (*sketch, p. 54*); MR. FRANK HOLL's diploma work (405), a portrait of "*Sir John Millais,*" standing with palette and brushes; above is 400, "*Between the Old Home and the New,*" ARTHUR HOPKINS, girl asleep wrapped in Union Jack (*sketch, p. 55*).

In the centre is MR. ANDREW C. GOW's principal work, 412, "*Cromwell at Dunbar.*" After the utter defeat of the Scotch army,

the Lord General makes a halt and he and his soldiers sing the 117th Psalm, a scene graphically described by Carlyle.

No. 421, "*Fording*," H. W. B. DAVIS, R.A.

No. 422, "*Lady Robartes*," EDWIN LONG, R.A.; 427, "*For Better, for Worse*," J. W. NICOL (*sketch*, p. 55); 428, "*Union is Strength*," BRITON RIVIERE, R.A. (*sketch*, p. 56).

On the opposite side of the Gallery is 433, "*The Lone Farm*," P. R. MORRIS, A., a woman carrying faggots and a baby at her back, followed by dog, driving sheep home along a mountain road; 434, "*The Handmaidens of Siva preparing the Sacred Bull at Tanjore for a Festival*," VAL. C. PRINSEP, A.; 444, "*Malvina*," W. F. YEAMES, R.A. (*sketch*, p. 57); 445, "*Across the Moor*," PETER GRAHAM, R.A.; Highland stotts on misty moor in a storm.

No. 450, "*The Magic Circle*," J. W. WATERHOUSE, A.R.A. Prevailing tones of blue. A girl, witch or sorceress, in blue robe, stands by a cauldron, describing a circle on the ground with her divining-rod; snakes coil round her neck, and she is surrounded by ravens and the weird instruments of her craft. This is one of the few powerfully imaginative pictures in the Exhibition. Mr. Waterhouse, one of the new Associates, was the painter of a remarkable picture, "*Consulting the Oracle*," in 1884.

No. 455, "*The Three Witches*," JOHN MACWHIRTER, A.R.A., three blasted oaks struck by lightning. The artist has indicated the weird aspect of this picture in the sketch (p. 58). The barren storm-beaten landscape and leafless trees form a pendant and contrast to "*The Three Graces*" in a former Exhibition.

### GALLERY VI. [Illustrations, pp. 60-64.]

In this new Gallery, which has contained many works by rising artists, we notice first—No. 481, "*Playmates*," T. AUSTEN BROWN, two children by the sea-shore; 484, "*Would he like to go back to the sea?*" JANE M. DEALY; 489, "*Circumnavigators*," MARY DREW, children with a large globe; 488, "*A dull day: Loch Ranza, Arran*," KENNETH MACKENZIE; especially 491, "*Domino!*" FRANK BRAMLEY, two girls playing at dominoes.

No. 497, "*Saul witnessing the death of Stephen*," E. ARMITAGE, R.A. (*sketch*, p. 60). (See also No. 506.)

No. 501, "*The sultry hour*." Here is another landscape by VICAT COLE, R.A., a cornfield with stacked sheaves, sheep and reapers asleep, in a lane; and near it, 499, "*Winter roses*," C. STONEY; 503, "*The bailiff's daughter of Islington*," F. BOURDILLON, and 505, "*By tranquil waters*," ALFRED EAST (*sketch*, p. 61).

No. 506, "*St. Paul a prisoner in Rome*," E. ARMITAGE, R.A.; 510, "*The last of October*," ERNEST PARTON (*sketch*, p. 61);

511, "*Though thy tackle's torn thou shew'st a noble vessel*," W. L. WYLLIE; a big steamer driving through snowstorm, men hailing her from a boat; 512, "*The confessional*," E. BLAIR LEIGHTON (sketch, p. 62).

Next are—a characteristic portrait, 521, by ROBERT GIBBS, of "*Henry M. Stanley*," the discoverer of Livingstone and great African explorer; 530, "*St. Valentine's Day*," JOHN P. STAFFORD; 531, "*Patience is a virtue*," W. H. GORE (sketch, p. 62); 534, "*A Venetian girl*," ELLEN MONTALBA (sketch, p. 63); 538, "*A rod in Pickle*," A. STOCKS, the village school; 541, "*Seaside slaves*," H. GARLAND; 548, "*Damocles*," PEPYS COCKERELL; 549, "*Sweet doing nothing*," FRANK MILES; 551, "*J'y suis, j'y reste*," J. YATES CARRINGTON.

Other noticeable pictures in this Gallery are—554, "*Preparing for the procession of St. John the Baptist, Venice*," W. LOGSDAIL; 557, "*Autumn Floods*," W. F. CALDERON; 559, "*An Autumn landscape*," J. E. GRACE; 566, "*The Shipwreck*," J. R. REID (sketch, p. 64). Survivors from the wreck carried across wet sand toward houses of a fishing-village. Women and children looking on, stormy sky with light low down behind the houses; 576, "*Preparing for Christmas: south of Ireland*," HOWARD HELMICK, women and girls plucking poultry; 572, "*Nell Gwynne in her youth*," E. OPIE; 574, "*In the summer-tide of blossoming*," FRANK WALTON.

### GALLERY VII. [Illustrations, pp. 64-73.]

On the line is a small picture of "*Christmas Roses*" (589), by ALICE L. HULME.

590, "*Portrait of the late Sir W. Burrell*," P. R. MORRIS, A.R.A.; 593, "*An offering*," H. T. SCHÄFER (sketch, p. 63); 596, "*John Smart, Esq., R.S.A.*," C. M. HARDIE (sketch, p. 64); 599, "*A weedy corner*," J. CLAYTON ADAMS.

598, "*Sodden fen*," R. W. MACBETH, A.R.A. A fiery sun, low down, between a ruined mill and bushes. Reeds and a fen dyke. (Sketched, p. 66.) Another picture by the same artist hangs on the right, No. 604, "*A fen lode*." Above is—605, "*Habet!*" W. DENDY SADLER. A monk, who has landed a huge salmon and broken his rod, is welcomed back to the convent by his brother monks.

602, "*The first-born*," G. H. SWINSTEAD (sketch, p. 65); 608, "*Cellini awaiting an interview with François I.*," J. HAYNES WILLIAMS.

610, "*Ramblers*," PETER GRAHAM, R.A. Small Highland cattle among rushes on the sea-shore; 614, "*Ramsey Island, Pembrokeshire*"—heavy sea—WALTER J. SHAW.



**625**, "*Winter morning*," J. MACWHIRTER, A.R.A., a landscape in snow; and **630**, by the same artist, "*Autumn Evening*."

"*The only son—the departure*" (**631**), PERCY R. CRAFT. A scene of farewell (*sketch*, p. 71); **633**, "*Kelp Harvest*," ANDREW BLACK; **639**, "*Vale Castle, Guernsey*," EDWIN HAYES; **643**, "*Where the Waterlilies grow*," A. DE BRÉANSKI; **644**, "*Landscape; Summer time*," R. W. A. ROUSE.

No. **645**, "*When the boats came in*," COLIN HUNTER, A.R.A. (*sketch*, p. 69).

No. **648**, "*Raising the Standard*." Highlanders in a mountain glen; a Jacobite subject. By C. E. JOHNSON. (See an important landscape by this artist, No. 737, sketched on p. 79.) **652**, "*The Toll Bridge, Streatley*," ARTHUR G. BELL; a scene on the Thames.

In the centre of this wall is—**653**, "*Peter the Great at Deptford*," working in the dockyard among the shipbuilders; an historical incident. J. SEYMOUR LUCAS, A.R.A.

No. **654**, "*The end of the day*," B. W. LEADER, A.R.A. (*sketch*, p. 70).

Above are—**649**, "*Reminiscences of the Crimea*," R. G. HUTCHINSON (*sketch*, p. 71); and **655**, "*Samuel Crompton inventing the spinning mule*," A. E. EMSLIE (*sketch*, p. 72).

Next is an historical work—**661**, "*The fall of Queen Elizabeth Woodville*," D. W. WYNFIELD.

No. **676**, "*First coming of the sword of Islam into Spain*," J. R. HERBERT, R.A.

No. **677**, "*A story*," which a boatman is telling to some children, A. M. ROSSL. Above is a portrait by JAMES ARCHER (**681**) (*sketch*, p. 73).

## GALLERY VIII. [Illustrations, pp. 74–81.]

The first picture of importance is—**688**, "*Susannah*," a life-size nude figure, FREDERICK GOODALL, R.A. (*sketch*, p. 75).

On the left is—**687**, "*Beg, sir*," J. LAVERY, girl with large Japanese parasol and dog—sunshine; **690**, "*Souvenir*," A. L. VERNON.

No. **697**, "*Tempora mutantur*," C. E. PERUGINI, a modern English girl among antique statues (*sketch*, p. 74).

Near the foregoing are—**700**, "*Beside the old rock, Capel Curig*," DAVID BATES; **708**, "*Port of Amsterdam*," CLARA MONTALBA (*sketch*, p. 74).

In the centre of the wall is—**709**, a remarkable portrait of "*The three Misses Vickers*," by J. S. SARGENT, life-size, low in tone.

No. **713**, "*The Ladder, Loch Katrine*," DAVID MURRAY. See another interesting landscape by the same artist, sketched on p. 38.

No. **717**, "*Relics*," PERCY THOMAS (*sketch*, p. 76).

No. 722, "*Oh, Vanity!*" P. R. MORRIS, A.R.A.; No. 729, "*A Dreary Waste of Sand and Shore*," W. L. PICKNELL; No. 732, A. LUDOVICI, a small picture, "*School-girls Reading Letters from Home*."

In the centre of the wall are—733, "*Cornish Fishers*," BRYAN HOOK (*sketch*, p. 77); and above, 734, "*Cassandra*"—life-size figures; bronze tripod overturned on steps—SOLOMON J. SOLOMON (*sketch*, p. 78).

On the right is—737, "*Cub-hunting*," C. E. JOHNSON (*sketch*, p. 79); 738, "*In Doubt*," ALICE HAVERS (*sketch*, p. 76); 740, "*The Tennis Match*," J. LAVERY; 741, "*Orphans*," three small children, T. B. KENNINGTON; 745, "*A Lone Tramp*," KENNETH MAC-KENZIE; 748, "*The Little Laggard*," WEEDON GROSSMITH.

No. 751, "*On Guard*," G. A. STOREY, A.R.A. One of two single-figure subjects by this artist (*sketch*, p. 81).

No. 752, "*A Pensioner*," T. S. COOPER, R.A. A large picture occupying the centre of the last wall.

No. 757, "*Mænads*," J. COLLIER (*sketch*, p. 80).

Other pictures here are—758, "*The Flower Merchant*," E. DE BLAAS; 759, "*Canal Life*," C. W. WYLLIE (*sketch*, p. 78); and 760, "*The Potter's Courtship*," ARTHUR HUGHES (*sketch*, p. 81).

#### GALLERY IX. [Illustrations, pp. 82-84.]

This Gallery, formerly the Water-Colour Room, is now reserved for small cabinet pictures.

The first we notice are—No. 792, "*The Marchioness playing cribbage at Dick Swiveller's lodgings*," a scene from the 'Old Curiosity Shop,' by HERBERT P. DOLLMAN; 781, "*A spring-tide in Venice*," a bright picture by VAN HAANEN—girls paddling in shallow water by some steps; 782, "*A portrait*," SEYMOUR LUCAS, A.R.A.; 802, "*The horse dealer*," A. C. GOW, A.R.A.

No. 806, "*Sunday afternoon*," THOMAS FAED, R.A. A Scotch girl and terrier lying on a bank.

No. 816, "*The ploughman homeward plods his weary way*," J. E. HODGSON, R.A.

No. 817, "*Great Yarmouth*," E. H. FAHEY (*sketch*, p. 82).

An important work in this Gallery is "*Rose of all the roses*" (818), L. ALMA-TADEMA, R.A., a fair maiden leaning against a marble pillar, flowers, and a vista of blue sea; a small upright picture.

Two little pictures—832, "*Taking life easy*" and "*Patience*," 834, (*sketch*, p. 83), by W. B. BAIRD, may be noticed.

"*An Undergraduate*" (827), a girl with a book by the sea, by J. C. HOOK, R.A.; another marine subject here by this artist is—924, "*Gathering limpets*."

No. 857, "*The music lesson*," LIZZIE REID; 861, "*Villa Borghese, Rome*," WILLIAM LOGSDAIL.

No. 871, "*A welcome intrusion*," J. E. HODGSON, R.A.; 872, "*After the toil of the day*," also 893, "*Take us, daddy!*" TOM LLOYD; 888, "*My lady*," a little girl, J. C. HORSLEY, R.A.

Above are—892, "*Leading-strings*," P. C. SMALLFIELD (*sketch*, p. 84); 899, "*Rival blossoms*," a girl carrying flowers, MAUDE GOODMAN; 905, "*Sleep*," MATTHEW HALE.

Amongst many small subjects to be noticed on this wall are—907, "*The Infanta's rose*," HERBERT H. GILCHRIST; 919, "*Too near to be pleasant*," E. BLAIR LEIGHTON (*sketch*, p. 84).

#### GALLERY X. [Illustrations, pp. 85–89.]

On the first wall are 944, "*The end of the chapter*," W. RAINEY (*sketch*, p. 85); 945, "*Musical honours*," JAMES HAYLLAR, a tenant farmer's dinner, the guests rising to drink the squire's health; and 948, "*The course of true love never did run smooth*," WILLIAM STRUTT (*sketch*, p. 85). No. 957, "*Prodigious!*" SYDNEY W. LEE, a scene from 'Guy Mannering.' In the centre of this wall is B. W. LEADER's principal landscape, painted in Wales, 964, "*With verdure clad*," B. W. LEADER, A.R.A.; 965, "*At the back of the village*," L. MAY WATSON, hanging out clothes to dry.

No. 976, "*Hougoumont, June 1815: the day after the battle*," EYRE CROWE, A. (*sketch*, p. 86). A group of wounded Frenchmen listening to an oration by one of them to the rest. The speaker, a veteran lancer of the old Guard, sits on the ground, with his lance stuck upright at his side.

On this wall on the line are—984, "*Crossing the sea of Gennesareth*," J. R. HERBERT, R.A.; 987, "*A Romance*" (*sketch*, p. 87), H. DICKSEE.

Near the above are—"The attack on General Sir John McNeill's force near Suakim" (988), CHARLES E. FRIPP; 996, "*Miranda*," LOUISA STARR (*sketch*, p. 88); and 1001, "*The faithful Shepherdess*," girl in blue dress carrying a lamb, ALICE HAVERS.

No. 1002, "*Portrait of Miss Alice Lyall*," COLIN HUNTER, A.R.A.

No. 1003, "*In the Garden*," ROSA WALLIS.

No. 1008, "*In disgrace*," C. BURTON BARBER, a little girl, seated on the stool of repentance, attended by sympathetic dog.

No. 1009, "*Entrance to the Village of Colleparado, near Convento di Trisulti*," CHARLES H. POINGDESTRE. A scene from 'The New-comers.' 1015, "*Colonel Newcome in the Charterhouse*," F. SMALLFIELD.

No. 1020, "*The Welcome*," BRITON RIVIERE. A white pup welcoming the return home of his master, a labourer, who lifts the latch of his cottage door.

Next is an important picture to be noticed by a young artist, sketched on p. 89. No. 1021, "*Off to the Fishing Ground*," S. A. FORBES.

No. 1025, "*Marshal Keith's last Battle, Hochkirch, 1758*," GEORGE M. PATERSON. A coffin borne into a village church.

### GALLERY XI. [Illustrations, pp. 89-92.]

The two most prominent pictures in this gallery are 1047, "*A Venetian al fresco*," W. LOGSDAIL, a group of brightly dressed Venetians in a boat; and on the opposite wall, No. 1094, "*Mount's Bay*," a large sea-piece, early summer morning, HENRY MOORE, A.R.A.; also 1074, "*The Harbour's mouth*," by the same artist.

No. 1050, "*William the Conqueror*"—dead, while attendants carry off plate and jewels, GEORGE HARE.

1052, "*Great Marlow*," one of a series of pictures of the Thames from its source to the sea, VICAT COLE, R.A., (*sketch, p. 90*). Other river scenes are "*Summer days: Wargrave-on-Thames*" (1084), ERNEST PARTON; and 1067, "*In the Busy Thames*," G. C. KERR; a steam-tug below bridge.

1059, "*A tempting offer*" of fresh mackerel by a fisherman, JAMES N. LEE; 1060, "*Close of day*," R. W. A. ROUSE; 1061, "*Her ladyship*," G. G. KILBURNE; 1073, "*Portrait of Professor Humphry*," W. W. OULESS, R.A. 1081, "*Pale Margaret*," A. MOORE; 1085, "*In a Northern glen*," cattle, LOUIS B. HURT; 1087, "*Mrs. Isaac Walton*," GEORGE WALTON.

1089, "*Mrs. Joseph Parker*," P. R. MORRIS, A.R.A.

1088, "*Returning from market*," west of Ireland, W. SMALL; a man and woman on the road.

1100, "*Sunny hours*," E. A. WATERLOW (*sketch, p. 91*).

The last picture we notice in this gallery is—"June," 1108, J. AUMONIER, representing a leafy glade in a park or wood, with children playing.

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WATER COLOURS AND WORKS IN BLACK AND WHITE.  
Nos. 1112-1546.

ARCHITECTURAL DRAWINGS. Nos. 1547-1748.

SCULPTURE. Nos. 1749-1925. [Illustrations, pp. 93-96.]

GALLERY I.



28 X 40.

No. 12. "*Warranted quiet to ride or drive.*" J. C. DOLLMAN.

(An engraving of this picture will be published by J. P. Mendosa.)



No. 22. "*At the lock.*" FRED. G. COTMAN. <sup>43 X 72</sup> by Google  
C





No. 22. "*Childhood's wonders.*" MARIANNE STOKES.

24 X 48.



No. 21. "*Ruth and Naomi.*" PHILIP H. CALDERON, R.A.

65 X 82.

"Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God."—*Ruth* i. 16, 17.



50 X 40.

No. 28. *The late Earl of Chichester.* FRANK HOLL, R.A.



No. 29. "A delicate question." H. STACY MARKS, R.A.

41 X 32.

Old gentleman in blue coat and brass buttons ; fair-haired girl in light-brown dress. Picturesque, old-fashioned surroundings (See also Sketch on p. 29.)



No. 47. "*An artist's almsgiving.*" J. B. BURGESS, A.R.A. 4½ x 6½.  
 Alonzo Cano, a great Spanish painter, passed his time in his old age in acts of charity. Sometimes, when he had given away all his money, he would enter a shop, sit down, and make sketches, which he would give to the beggars, who sold them to the neighbouring convents.



73t x 48t.

No. 61. "*The Flower Girl.*" LUKE FILDES, A.R.A.No. 68. "*Choosing a summer gown.*" HENRY WOODS, A.R.A.

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No. 73. "*Old companions.*" W. MAW EGLEY.

19 X 31.

"I love everything that's old: old friends, old times, old manners, old books, old wine."—*Goldsmith.*



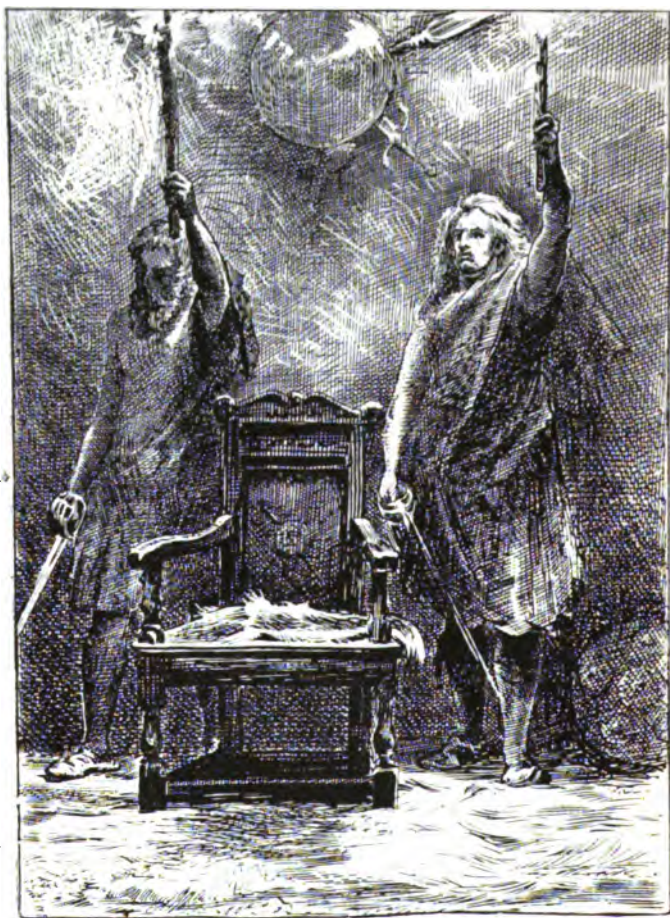
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No. 79. "*More frightened than hurt.*" A. W. BAYES.

24 X 36.



## GALLERY II.



63 X 45.

No. 97. "*The Chieftain's Candlesticks.*" JOHN PETTIE, R.A.

Two highlanders, with right hands on their claymores, holding torches aloft as their chieftain approaches the chair in the place of honour in the hall. A background of red gold, most brilliant in the torchlight; above are trophies of war, and a deerskin on the ground.



\*

No. 100. *"Not lost, but gone before."* A. C. TAYLER.

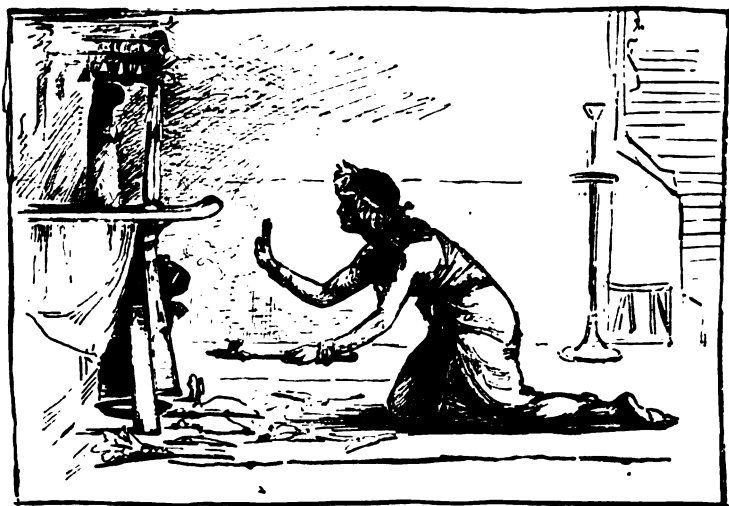
42 X 56.



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No. 110. *Packing fish: Yorkshire coast.* H. MANN.

42 X 60.



33 X 49.

No. 124. "*The Obsequies of an Egyptian Cat.*" J. R. WEGUELIN.



28 X 42.

No. 129. "*The Village Congregation.*" J. AUMONIER.

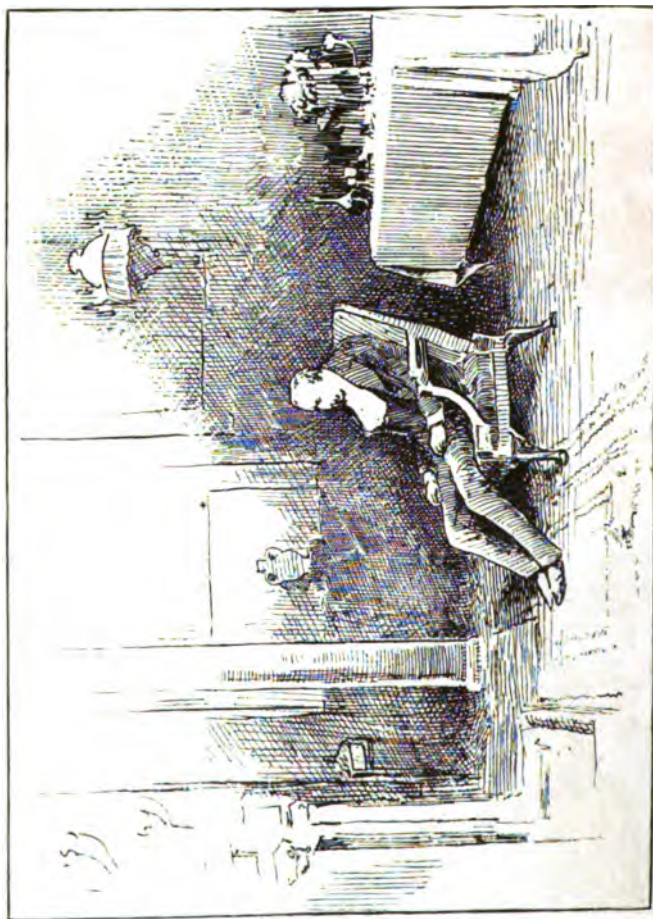
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No. 134. "St. Cecilia"—Tennyson's "Palace of Art,"  
A. I. MERRITT.  
51 X 37.



No. 140. "There's room for two." F. MORGAN.  
54 X 36.



No. 136. "*Mariage de convenance*"—*After!* W. Q. ORCHARDSON, R.A.

434 x 654.





No. 123. "*Work-a-day England.*" W. L. WYLLIE.

36 X 50.



No. 142. "*A Plain Case.*" H. S. MARKS, R.A.

40 X 33.





39 X 62.

No. 149. "*A Peace-Maker*." MARCUS STONE, A.

This picture will be engraved and published by Arthur Lucas.

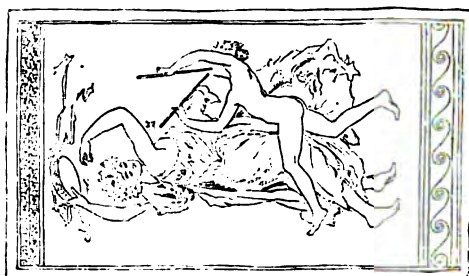
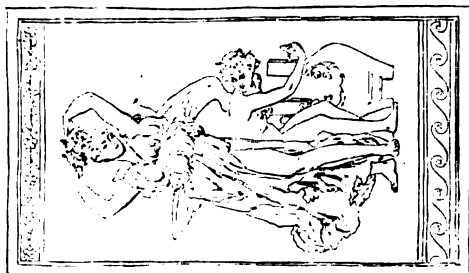
**GALLERY III.**



60 X 36.

No. 155. "Portrait of Mrs. Edgar Flower and her youngest son."

P. R. MORRIS, A.R.A.

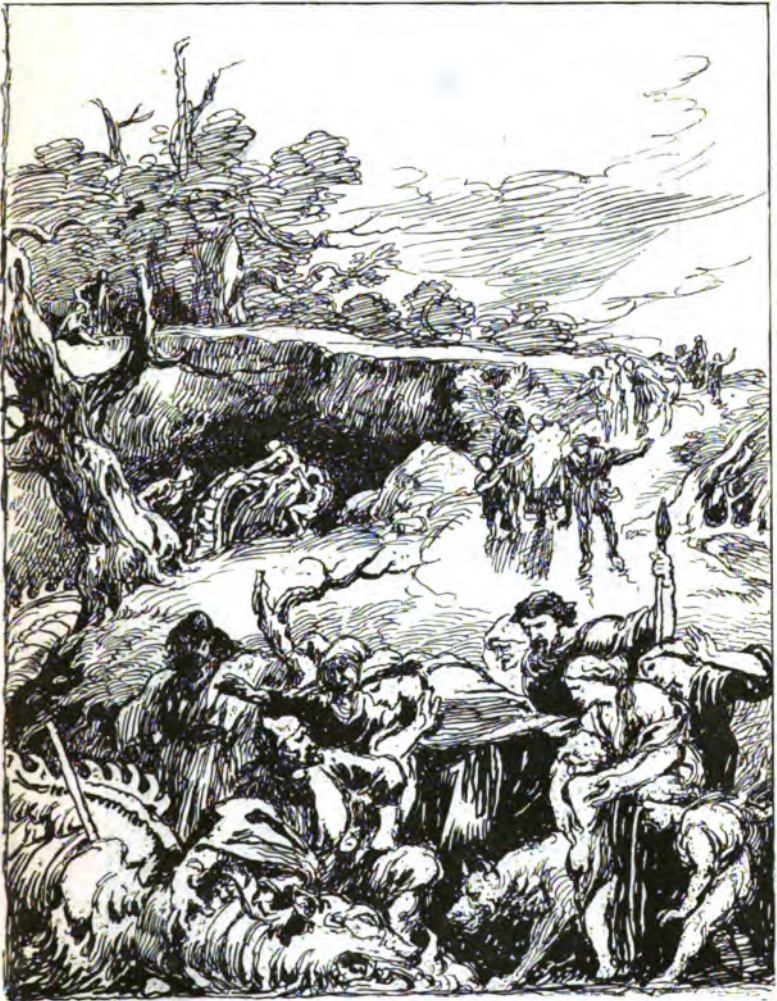


7 ft. x 30 ft.

No. 184. "*Decoration in painting for a ceiling.*" SIR F. LEIGHTON, Bart., P.R.A.

In the central panel is Mnemosyne the mother of the Muses, with the spirits of Music and Poetry floating above. The figures on either side of her represent Melpomene and Thalia, the Muses of Tragedy and Comedy, in blue and red robes. The figures in the right panel are emblematical of revelry, on the left, of the poetry of love. The figures are on a gold ground, varying in quality and richness. The head of Thalia is reproduced on our title page.

Painted for the ceiling of the music room in the house of Mr. MURQUAND, of New York. The furniture and other decorations have been designed by Mr. L. ALMA-TADEMA.



No. 179. "*The Slain Dragon.*" SIR JOHN GILBERT, R.A.

84 x 60.

"But when they came where that dead dragon lay,  
 Stretcht on the ground in monstrous large extent,  
 The sight with ydle feare did them dismay."—*The Faerie Queene.*



51 x 26.

185. "*Ashes of Roses.*" GEORGE H. BOUGHTON, A.R.A.





\*  
No. 192. "*Prisoners of the ice.*" VINCENT P. YGLESIAS. 56 X 44.



\*  
No. 201. "*As some tall cliff that lifts its awful head, Swells from the vale, and midway leaves the storm.*" CHARLES STUART. 72 X 48.



\*  
No. 205. "*The Marquis Tseng, Chinese Minister, awaiting officials on New Year's Day, a custom of China.*" KNIGHTON WARREN. 81 X 76.



No. 197. "Oh, why left I my hame?" THOMAS FAED, R.A.

"Old Dougal still wears the kilt. I saw him the other evening sitting on the shore of Lake Ontario, gazing at the setting sun. I am afraid his heart was far away in his old croft on the slopes of Ben Durach. Old men should *not* emigrate."—*Letter from Canada.*



42 X 72.

No. 204. "*A flood on the Wye, subsiding.*" H. W. B. DAVIS, R.A.



30 X 24.

No. 213. "*And Dick the Shepherd blows his nail.*" E. F. BREWTHALL.

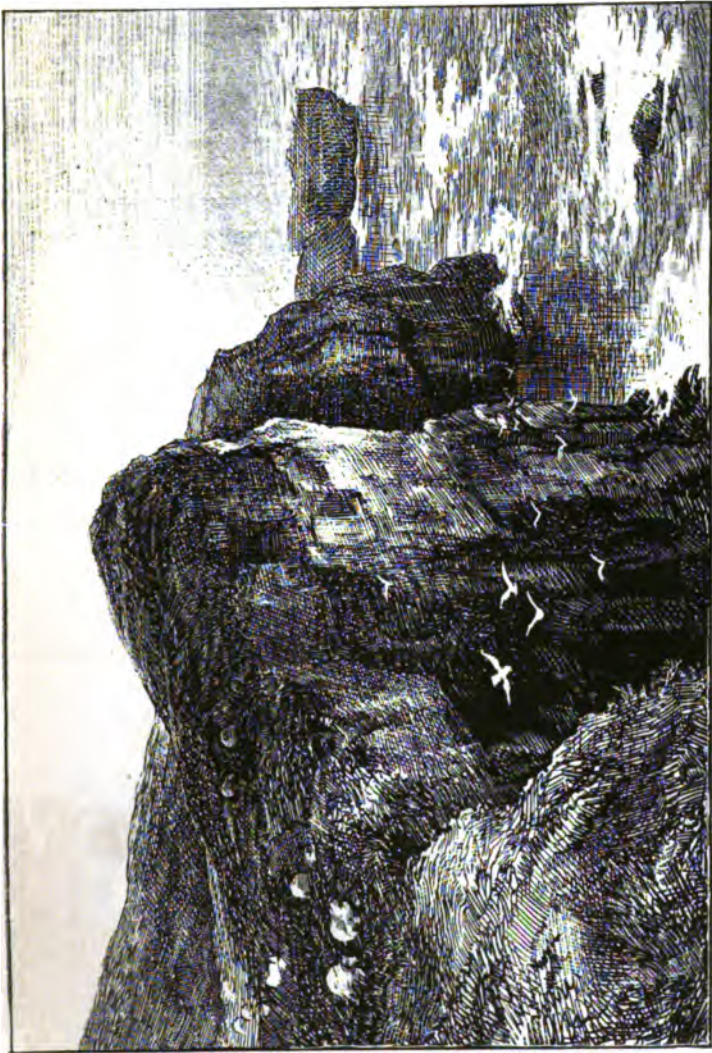


40 X 60.

No. 221. "*A Picaray Pastoral.*" DAVID MURRAY.

Digitized by Google





394 x 594.

No. 211. "Sea-girt crags." PETER GRAHAM, R.A.  
(The copyright is the property of Messrs. Agnew & Sons.)





No. 222. "*October glows.*" W. S. JAY.

40 x 62.



No. 252. "*Oh, bother!*" J. E. HODGSON, R.A.

18 x 23



48 x 80.

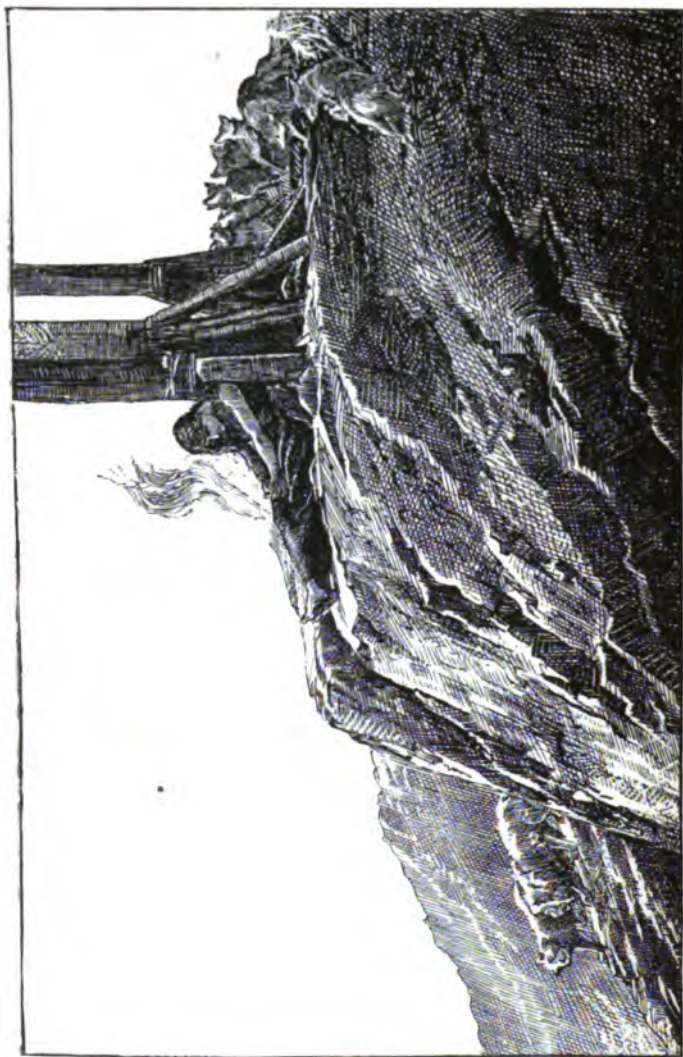
No. 265. "*Passage of the Bidassoa by Lord Wellington, October 7, 1813.*"

R. BEAVIS.



43½ x 71½.

No. 268. "*The heart of the Coolins, Isle of Skye.*" KEELEY HALSWELLE



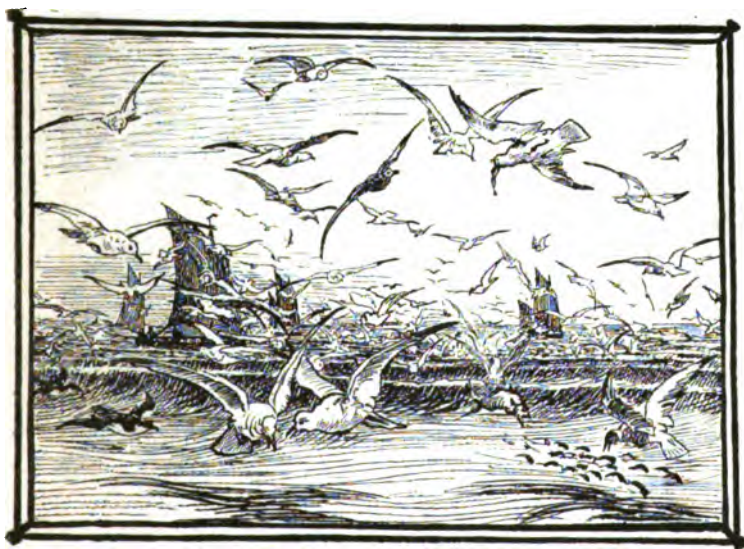
49 x 74

No. 268. "Kizpah." BRITON RIVIERE, R.A.



30 X 50.

No. 249. "*The pool, Goring-on-Thames.*" R. HALFNIGHT.



48 X 72.

No. 270. "*Life on the ocean wave.*" ALLEN C. SEALY.



464 X 40.

No. 275. "*Dr. Johnson's tardy gallantry.*" W. P. FRITH, R.A.

The scene is Old Fleet Street, at the entrance to the Inner Temple. Madame Boufflers in powdered hair and gay French attire; Dr. Johnson in old brown coat and slippers. English and French dogs.—See Boswell's '*Life of Johnson.*'





274 X 234.

No. 285. "*An Apodyterium.*" L. ALMA-TADEMA, R.A.

Interior of a Roman bath, green and grey marble ; outer courtyard in bright sunlight.



56 x 37½.

No. 288. "*A daughter of the Lagoons.*" LUKE FILDES, A.R.A.

(*The copyright is the property of Messrs. Agnew & Sons.*)

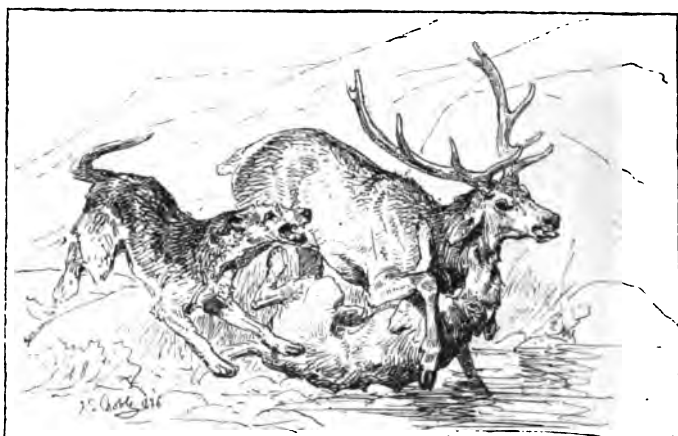
GALLERY IV.



\* No. 297. "Recruiting for Savonarola: 'Ye cannot serve God and Mammon.'" 50 X 68.  
F. W. W. TOPHAM.



\* No. 307. "Debt: a parental lecture." 24 X 36. CLAUDE CALTHROP.



61 x 80.

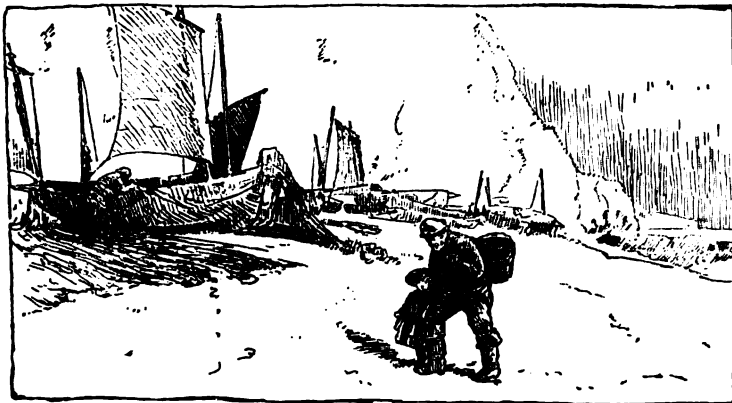
No. 315. *Mors Regis.* J. S. NOBLE.

30 x 20.

No. 326. "All for her." KATE PERUGINI.

Digitized by Google





No. 330. "*Under the Cliffs.*" JOHN WHITE.

30 × 50.



No. 410. "*Aoi! all together, lads!*" E. R. TAYLOR. (*In Gallery V.*)

35 × 60.



No. 339. "*Toil and Storm.*" JAMES P. BEADLE.

60 × 86.





42 x 84.

No. 340. "*An Argyll Eden*." JOHN BRETT.

This is an indication only of Mr. Brett's picture of a Scotch coast seen under conditions of sunlight and radiant heat.



56 X 41.

No. 341. "*In Golden Fetters.*" PHILIP H. CALDERON, R.A.

One of two pictures by this artist.

(Mr. Calderon's principal work, "*Ruth and Naomi*," is sketched on page 18.)



No. 384. "Dante in the Valley of Terrors," W. F. CALDERON.  
36 x 44.



No. 381. "Polly," G. D. LESLIE, R.A.  
36 x 28.



20 x 36.

No. 374. "*Memories*," FRANK DICKSEE, A.R.A.

"—O for the touch of a vanished hand,  
And the sound of a voice that is still."

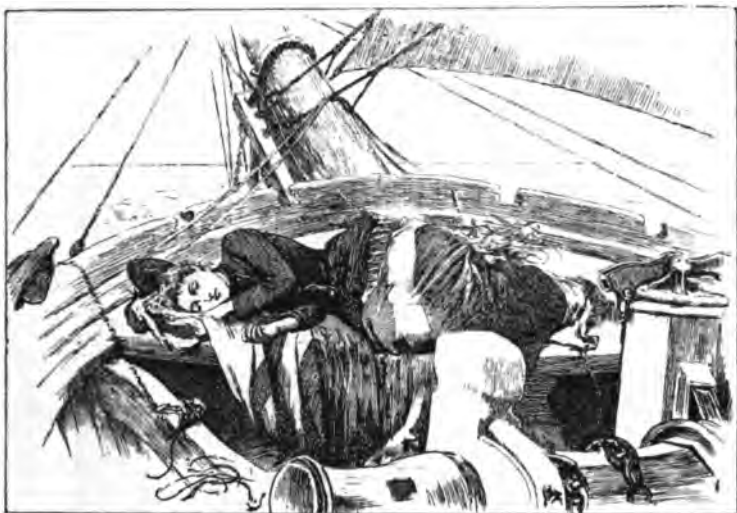
## GALLERY V.



28 X 36.

No. 404. "The Sound of Isla; after sunset." HENRY MOORE, A.R.A.





\*

42 X 57.

No. 400. "*Between the old home and the new.*" ARTHUR HOPKINS.

No. 410. "*All together, lads!*" E. R. TAYLOR. (Sketched on p. 49.)



\*

28 X 39.

No. 427. "*For better, for worse.*" J. WATSON NICOL.



42 X 34

No. 442. "*Repentance.*" ARTHUR STOCKS.



39 X 61.

No. 428. "*Union is strength.*" BRITON RIVIERE, R.A.



30 X 24.

No. 448. "Tending the Rialto shrine." HILDA MONTALBA.



38 X 26.

No. 444. "Malvina." W. F. YEAMES, R.A.



43 X 66.

No. 455. "*The Three Witches*," JOHN MACWHIRTER, A.R.A.



No. 451— ... ..

W. MOUAT LOUDAN.

40 x 50.

"Many a morning had they gone  
To the glimmering mountain lake,  
And had torn up by the roots

"The tall crested water-reeds,  
With long plumes and soft brown seeds,  
And carved them into flutes."

—Matthew Arnold.



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54 x 40.

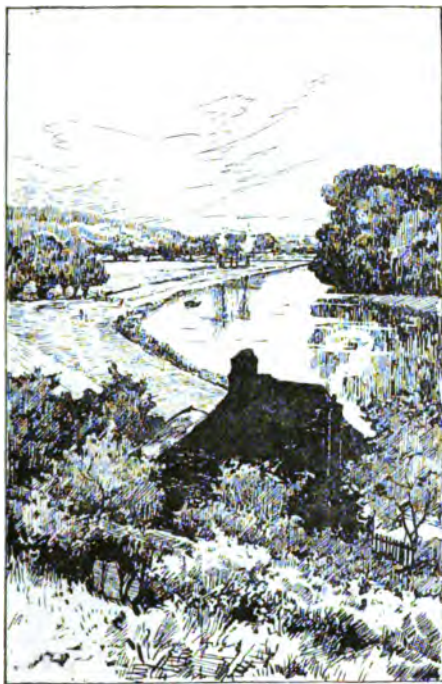


## GALLERY VI.



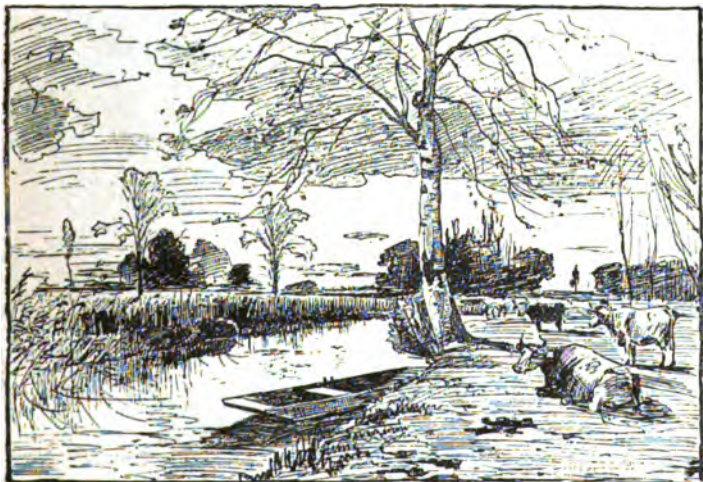
50 X 40.

No. 497. "*Saul witnessing the death of Stephen.*" E. ARMITAGE, R.A.



66 X 40.

No. 505. "*By tranquil waters.*" ALFRED EAST.



50 X 75.

No. 510. "*The last of October.*" ERNEST PARTON.



•

30 X 20.

No. 531. "*Patience is a virtue.*" W. HENRY GORE.



•

36 X 47.

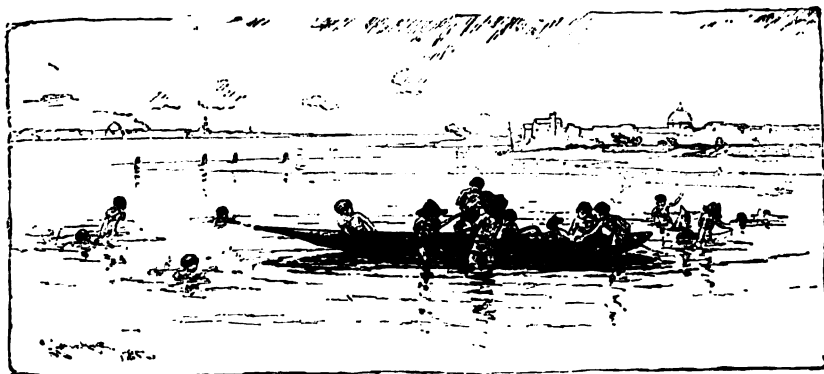
No. 512. "*The Confessional.*" E. BLAIR LEIGHTON.



No. 594. "A Venetian Girl." ELLEN MONTALBA.



No. 593. "An Offering." H. THOMAS SCHÄFER. (In Gallery VII.)



"Venetian Boys at play." E. AUBREY HUNT.

40 X 72.





No. 588. "*The Shipwreck.*" JOHN R. REID.

60 x 84.

## GALLERY VII.



44 x 28.

No. 598. "*John Smart, Esq., R.S.A.*" CHARLES M. HARDIE.





No. 615. "*Corydon and Phyllis*," J. B. CLARK.  
50 X 40.



No. 603. "*The first-born*," G. HILLYARD SWINSTEAD.  
(This picture will be engraved and published by Messrs.  
Geo. Rees & Co., Strand.)  
45 X 35.



42 x 60.

No. 604. "A sudden fen." ROBERT W. MACBETH, A.  
 (See 'English Illustrated Magazine,' November 1883.)



42 X 60.

No. 611. "*A tangled path : Friory Wood, Brecon.*" DAVID BATES.



26 X 20.

No. 617. "*Little Breton Maids.*" H. W. FOSTER.



\*

42 X 72.

No. 651. "*At the market: to-morrow to fresh fields and pastures new.*"

ARTHUR CLAY.



\*

24 X 32.

No. 641. "*A Pyrenean Washerwoman.*" V. ORMSBY.



40 X 28.

No. 645. "*When the boats came in.*" COLIN HUNTER, A.R.A.





48 X 72.

No. 654. "The end of the day." B. W. LEADER, A.R.A.  
(The copyright is the property of Messrs. Agnew & Sons.)



30 X 52.

No. 631. "*The only son—the departure.*" PERCY R. CRAFT.



70 X 48.

No. 649. "*Reminiscences of the Crimea.*" ROBERT G. HUTCHISON.



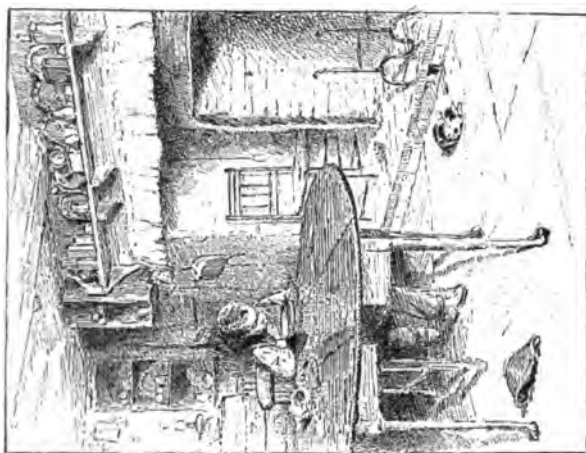
No. 670. "Eve," G. H. BARRABEE.  
63 X 47.



No. 655. "Samuel Crompton inventing the spinning  
muk," A. E. ENSLIE.  
72 X 48.



No. 681. "Sybil Maude, youngest daughter of John Bell, Esq." JAMES ARCHER. 30 X 25.



No. 671. "Blowing birds' eggs." WILLIAM FOSTER. 37 X 31.

## GALLERY VIII.

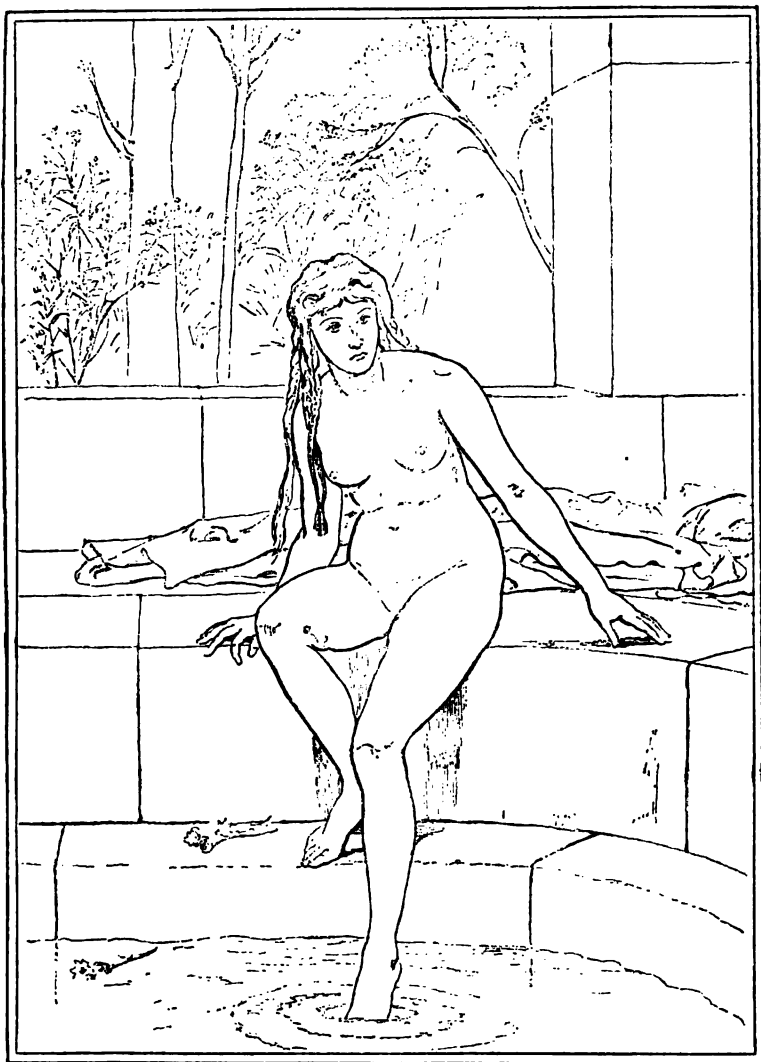


No. 687. "*Tempora mutantur.*" C. E. PERUGINI. <sup>42 X 35.</sup>



No. 708. "*The Port of Amsterdam.*" CLARA MONTALBA. <sup>39 X 72.</sup>





\*

No. 688. "Susannah." FREDERICK GOODALL, R.A.

79 x 57.



39 X 30.

\* No. 717, "*Relics.*" PERCY THOMAS.

"Oh, sweet be thy sleep in the land of the grave,  
My dear little angel, for ever."



Digitized by Google 36 X 24.

\* No. 733. "*In Doubt.*" ALICE HAVERS.



No. 731. "*Golden Days.*" J. CLARK.

24 X 30.



No. 733. "*Cornish Fishers.*" BRYAN D. HOOK.

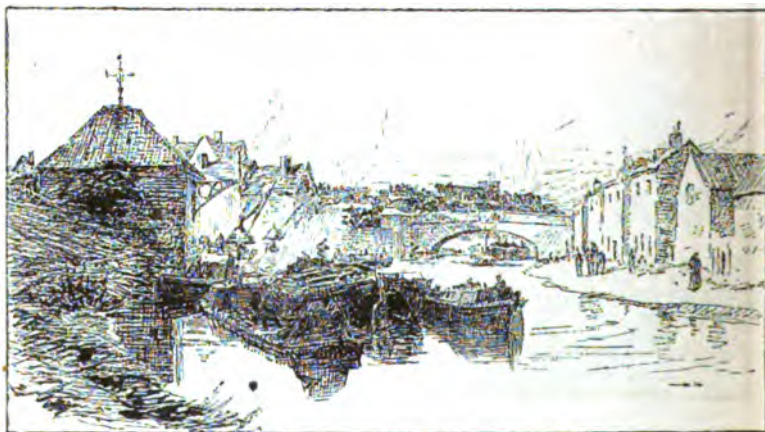
28 X 39.

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10' t x 3 ft.

No. 734. "*Cassandra.*" SOLOMON J. SOLOMON.



No. 759. "*Canal Life.*" CHARLIE W. WYLLIE.

39 x 30.



No. 737. "*In the Midlands: cub-hunting.*" C. E. JOHNSON.

54 X 84.



No. 746. "*Death of Torrigiano.*" CHARLES HIGLOYD.

37 X 48.





6ft. 10in X 8ft. 10in.

No. 757. "Menads." JOHN COLLIER.

(An engraving of this picture will be published by Mr. Mendoza.)



No. 751. "On Guard." G. A. STOREY, A.R.A. 36 X 28.



No. 760. "The potter's courtship." ARTHUR HUGHES. 28 X 34.

## GALLERY IX.



35 X 20.

No. 804. "*An Old Bachelor.*" CARL SCHLOESSER.

33 X 66.

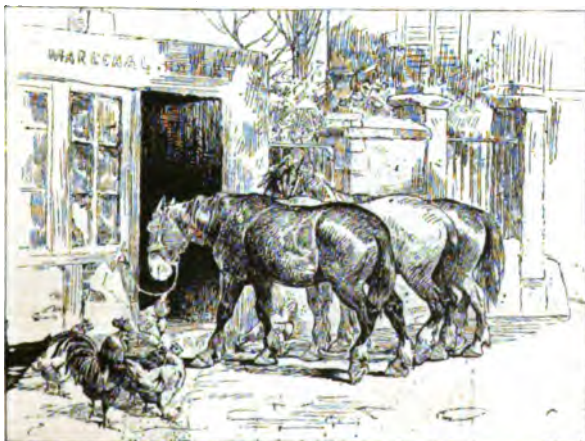
No. 817. "*Great Yarmouth, 1886.*" EDWARD H. FAHEY.

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39 X 24.

No. 830. "*The Pedlar*," ARTHUR BECKINGHAM.



6 X 8.

No. 834. "*Patience*," W. B. BAIRD.



24 X 36.

No. 898. "*Leading-strings.*" PHILIP C. SMALLFIELD.



30 X 16.

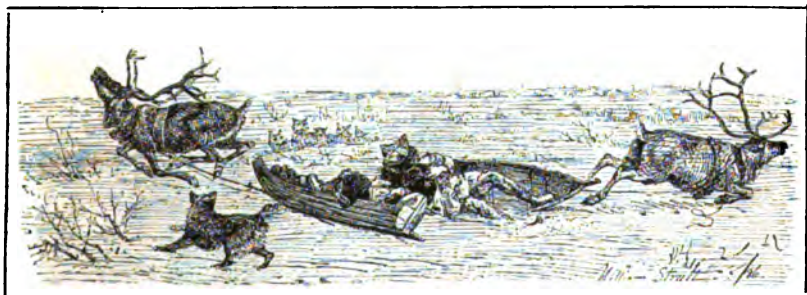
No. 919. "*Too near to be pleasant.*" F. BLAIR LEIGHTON.



GALLERY X.



\* 50 X 33.  
No. 944. "The end of the chapter." WILLIAM RAINEY.



\* 24 X 39.  
No. 948. "The course of true love never did run smooth." WILLIAM STRUTT.



52 x 80.

No. 978. "Hougoumont, June 1815: the day after the battle." EYRE CROWE, A.R.A.

"Leaving Hougoumont and retracing my steps up the hill, my attention was called to a group of wounded Frenchmen by the calm, dignified and soldierlike oration addressed by one of them to the rest. The speaker was sitting on the ground, with his lance stuck upright beside him—a veteran lancer of the Old Guard, who had no doubt fought in many a field."—'Journal of the Waterloo Campaign,' by General Cavalier Mercer, R.A.



\* No. 966. "*Peril*" S. E. WALLER. 34 X 44.  
This picture will be engraved and published by Messrs. Boussod, Valadon & Co. (Goupil and Co.).



\* No. 967. "*A Romance*." HERBERT DICKSEE. 36 X 24.



•

24 X 20.

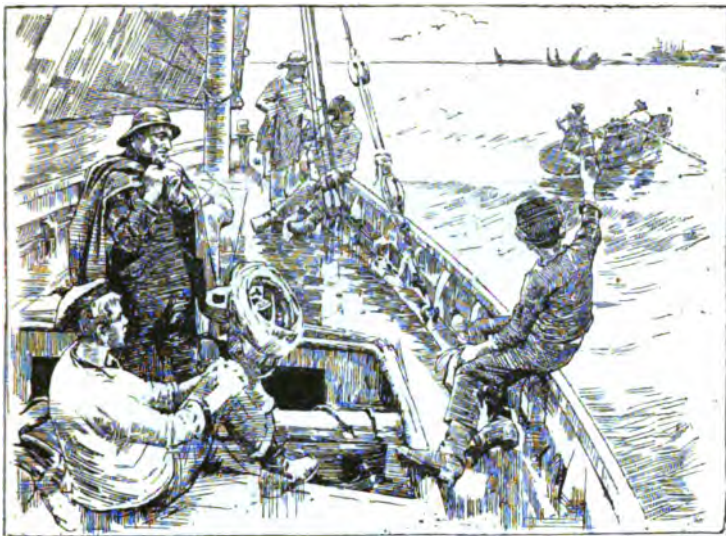
No. 908. "*Miranda.*" LOUISA STARR.

•

38 X 28.

No. 905. "*Home from market.*" ARTHUR HUGHES.





No. 1021. "*Off to the fishing ground.*" S. A. FORBES.

47 X 60.

## GALLERY XI.

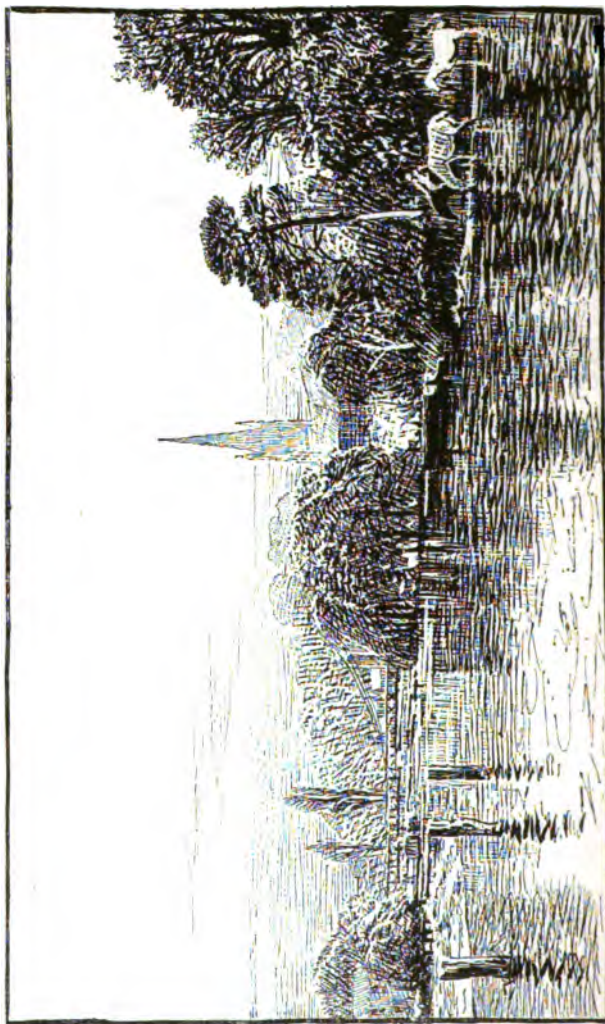


No. 1020. "*Spring in London.*" FRANK E. COX.

44 X 33

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40 x 66.

No. 1052. *Great Marlow on Thames.* VICAR COLE, R. A.

One of a series of pictures of the Thames, from its source to the sea.

(The copyright is the property of Messrs. Agnew and Sons.)



44 X 32.

No. 1088. "*H.R.H. the Princess Alice of Albany.*" Exhibited by command of  
H.M. the Queen. GEORGE W. JOY.



45 X 72.

No. 1100. "*Sunny hours.*" E. A. WATERLOW.

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58 X 44.

No. 1075. "*Lady Margaret Stuart, daughter of the Marquis of Bute.*"  
RUDOLPH LEHMANN.



No. 1105. "*Tout vient à lui qui sait attendre.*" DELAQUER DOWNING.

## SCULPTURE.



No. 1884. *A sower.* HAMO THORNYCROFT, A.R.A.

The statue of the "Mower" was exhibited in the Royal Academy in 1884.  
(See sketch in 'Academy Notes,' 1884, p. 76.)



No. 1786. "*Major-General Earle, C.B., C.S.I., killed in action in Egypt, Feb. 10, 1885.*"

Model for a colossal bronze statue to be erected in Liverpool. C. B. BIRCH, A.R.A.





No. 1833. "Summer." GEORGE A. LAWSON.

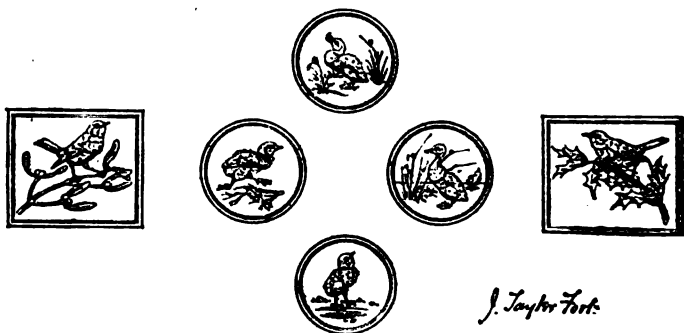


No. 1834. "Folly—statuette, bronze." E. ONSLOW FORD.



No. 1920. *A passing cloud*—statuette, marble. GEORGE HALSE.

"All nature smiled,  
But sorrow, like a cloud, hung on her thoughts  
And stayed her hand."



No. 1840. *Casts from steel dies*. JOHN T. FOOT.

# Academy Notes

1887

WITH

*Facsimiles of Sketches by the Artists.*

EDITED BY

HENRY BLACKBURN,

AUTHOR OF

"BRETON FOLK," "ARTISTS AND ARABS," "MEMOIR OF R. CALDECOTT," ETC.,  
AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



No. 503.

London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1887.

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### SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS

|   |   |   |   |   |                               |
|---|---|---|---|---|-------------------------------|
| WATERHOUSE<br>LONG<br>MORGAN                                      | BURGESS<br>PETTIE   | YEMMES<br>BOKELMANN   | WELLS<br>PARSONS  | GRAHAM<br>D. MURRAY   | GOODALL<br>JOHNSON<br>BRAMLEY |
| II.   |   |   | IV.   |   |                               |
| SADLER<br>COOPER<br>HEMY  | DAVIS<br>LEIGHTON<br>WATERLOW<br>FAED   | FRITH<br>SANT   | PETTIE<br>MILLAIS   | SARGENT<br>MAKES<br>A. MOORE<br>FILDES<br>HERKOMER<br>CHARLTON<br>POINGDESTRE<br>HERKOMER<br>LADY BUTLER<br>BRETT<br>CROFTS<br>BRETT<br>HINDLEY<br>FERUGINI<br>PARWARD<br>LESLIE<br>LEADER<br>L. J. COWEN |                               |
| PRINSEF<br>O. HUNTER<br>MILLAIS<br>P. GRAHAM<br>LONG              | WOODS<br>BOUGHTON<br>ORCHARDSON<br>RIVIERE<br>STOREY                                    | TADEMA<br>HOOK<br>MILLAIS<br>HOOK<br>ORCHARDSON<br>PRINSEF<br>HODGSON | III.<br>M'WHIRTER<br>LEIGHTON<br>DAVIS<br>FAED<br>GILBERT<br>H. MOORE                               | V. DICKSEE<br>BRETT   |                               |
| ENTRANCE HALL.  |   |   | SCULPTURE.  |   |                               |
| BOHEM   |   |   | VI. SOLOMON   |   |                               |
| DE BLAAS<br>WALTON<br>HOLL<br>DOLLMAN<br>J. R. REID<br>L. SUTHERS | H. RAE<br>HAVERS<br>SCHMALZ<br>W. L. WYLLIE<br>W. C. HORSLEY<br>W. SMALL<br>B. FLETCHER | LAWSON<br>ARMSTEAD<br>O. FORD   | BOHEM<br>MACBETH<br>T. COOPER<br>BARTLETT<br>WELLS<br>GLINDONI<br>WATERLOW<br>M'WHIRTER<br>S. LUCAS | LEADER<br>GREGORY<br>T. COOPER<br>D. MURRAY<br>HOOK<br>R. LEIGHTON<br>TAYLER<br>HERKOMER<br>WALLER<br>H. MOORE  |                               |
| XI.   |   |   | VII.  |   |                               |
| X.  |   |   | VIII.   |   |                               |
| MELTON FISHER<br>DETMOLO<br>FANTIN<br>G. DURAN                    | MACKWORTH   | MARKS<br>HODGSON  | IX.<br>HOOK<br>FAED   | LOGSDAIL<br>TOPHAM<br>HARPER<br>CHARLES<br>LEADER   |                               |

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No. 1444. "*The Dying Lion*;" etching. H. DICKSEE.

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## No. XIII. 1887.

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THE purpose of "ACADEMY NOTES" is to be descriptive rather than critical, to form a supplement to the official catalogue, which should be interesting and useful for reference. In order to publish on the opening day of the exhibition, the illustrations are printed separately at the end of the book.

The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not intended specially as works of art. The omission of sketches of a few important pictures is due to some objection on the part of the owners.

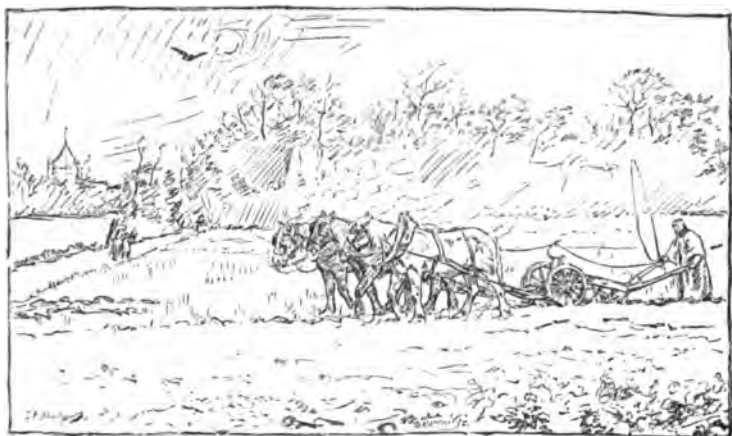
The multiplication of illustrated catalogues to exhibitions, with facsimiles of sketches by the artists, and the various misstatements as to the origin of such publications, renders it necessary to repeat that "ACADEMY NOTES" was the first book of the kind ever published in any country.

103, VICTORIA STREET, WESTMINSTER.  
2nd May, 1887.



# LIST OF ILLUSTRATIONS

|                        | PAGE     |                      | PAGE    |                     | PAGE    |
|------------------------|----------|----------------------|---------|---------------------|---------|
| ALLAN, ROBERT, W.      | 107      | GOODALL, F., R.A.    | 65      | NORTH, ARTHUR W.    | 90      |
| ARMITAGE, E., R.A.     | 97       | GORE, W. HENRY       | 117     | NORTON, WILLIAM E.  | 117     |
| ARMSTEAD, HENRY        |          | GOW, ANDREW C., A.   | 81      |                     |         |
| H., R.A.               | 120, 122 | GRAHAM, P., R.A.     | 22, 46  | O'CONNOR, JOHN      | 74      |
| BARNARD, FRED.         | 75       |                      |         | ORCHARDSON, W. Q.,  |         |
| BATES, HARRY           | 123      | HALFNIGHT, R.        | 92      | R.A.                | 59      |
| BEADLE, J. P.          | 5        | HALL, FRED           | 30      | OULESS, W. W., R.A. | 33      |
| BEAVIS, RICHARD        | 57       | HAVERS, ALICE        | 115     |                     |         |
| BIGLAND, PERCY         | 48       | HEMY, C. NAPIER      | 32      | PERUGINI, C. E.     | 38, 76  |
| BIRCH, C.B., A.        | 123      | HEMY, TOM M.         | 52      | PERUGINI, KATE      | 75      |
| BOEHM, J. E., R.A.     | 119      | HICKS, GEORGE E.     | 82      | PETTIE, JOHN, R.A.  | 40, 47  |
| BRENNAN, FITZJOHN      | 98       | HINDLEY, GODFREY C.  | 76      | PICKNELL, W. L.     | 28, 85  |
| BOUGHTON, G. H.,       |          | HOLL, FRANK, R.A.    | 23      | POTT, LASLETT J.    | 81      |
| R.A.                   | 27       | HOOK, BRYAN          | 85      | PRICE, JULIUS M.    | 24      |
| BRETT, JOHN, A.        | 72       | HOOK, J. C., R.A.    | 61, 88  |                     |         |
| BROMLEY, JOHN M.       | 48       | HUGHES, ARTHUR       | 110     | RAE, HENRIETTA      | 83, 114 |
| BURGESS, J. B., A.R.A. | 39       | HUNTER, COLIN,       |         | RAINEY, WILLIAM     | 91      |
| BURN, GERALD M.        | 71       | A.R.A.               | 25, 113 | ROUSE, ARTHUR R.W.  | 24      |
|                        |          | HUTCHISON, R. G.     | 64      | RIVIERE, B., R.A.   | 29, 56  |
| CALDERON, W. F.        | 41, 83   |                      |         |                     |         |
| CALDWELL, EDMUND       | 104      | JEFFREYS, EDITH G.   | 122     | SADLER, W. DENDY    | 34      |
| CARR, DAVID            | 28       | JOHNSON, C. E.       | 67      | SANT, JAMES, R.A.   | 63      |
| CARTER, SAMUEL         | 58       | JONES, CHAMPION      | 33      | SCHLOESSER, CARL    | 66, 105 |
| CARTER, WILLIAM        | 96       |                      |         | SCHMALZ, HERBERT    | 116     |
| CHARLTON, JOHN         | 71       | KENNINGTON, T. B.    | 109     | SETON, CHARLES C.   | 86      |
| CHEVALIER, N.          | 95       | KING, YEEND.         | 108     | SMALLFIELD, P. C.   | 89      |
| CLACY, ELLEN           | 107      |                      |         | SOLOMON, SOLOMON J. | 80      |
| CLARK, JOSEPH          | 44       | LAWSON, GEORGE A.    | 124     | STEPHENS, W. R.     | 122     |
| CLAY, SIR A., BART.    | 70       | LEADER, B. W., A.    | 79, 99  | STOKES, ADRIAN      | 112     |
| COLLIER, HON. JOHN     | 102      | LEHMANN, RUDOLF      | 91      | STOKES, MARIANNE    | 82      |
| COMPTON, E. T.         | 115      | LEIGHTON, E. B.      | 88, 106 | STONE, MARCUS, R.A. | 54      |
| COOPER, S.             | 32, 74   | LEIGHTON, SIR F.,    |         | STOREY, G. A., A.   | 31      |
| COWEN, J. LIONEL       | 84       | BART., P.R.A.        | 41, 50  | STRETTON, PHILIP E. | 101     |
| COX, FRANK E.          | 92       | LEMON, ARTHUR        | 109     | SWINSTEAD, G. H.    | 111     |
| CRAFT, PERCY R.        | 78, 90   | LESLIE, G. D., R.A.  | 106     | SUTHERS, LEGHE      | 110     |
| CROFTS, E., A.R.A.     | 77       | LINDNER, MOFFAT P.   | 68      |                     |         |
| CROWE, EYRE, A.R.A.    | 105      | LOGSDAIL, WILLIAM    | 103     | TAYLER, A. C.       | 89      |
|                        |          | LONG, EDWIN, R.A.    | 36      | TAYLOR, EDWARD R.   | 57      |
| DAVIS, H. W. B.,       |          | LUCAS, J. S., A.R.A. | 100     | TOPHAM, FRANK W.    |         |
| R.A.                   | 42, 51   |                      |         | W.                  | 86, 96  |
| DEALY, JANE M.         | 89       | MACGREGOR, JESSIE    | 98      | TOPLIS, WILLIAM A.  | 21      |
| DICKSEE, FRANK, A.     | 73       | MACWHIRTER, J., A.   | 49      | TUKE, HENRY S.      | 44      |
| DICKSEE, H.            | 3        | MANN, HARRINGTON     | 114     |                     |         |
| DOLLMAN, J. C.         | 112      | MARKS, H. STACEY,    |         | VERNON, ARTHUR L.   | 116     |
|                        |          | R.A.                 | 69, 105 | VIGERS, FREDERICK   | 70      |
| EAST, ALFRED           | 34       | MCCULLOCH, G.        | 104     |                     |         |
| EGLEY, W. MAW.         | 113      | MILLAIS, SIR J. E.,  |         | WALLER, S. E.       | 93      |
|                        |          | BT., R.A.            | 60      | WALTON, FRANK       | 26      |
| FAED, T., R.A.         | 52       | MOBERLY, M. J.       | 68      | WATERHOUSE, J. W.,  |         |
| FAHEY, EDWARD H.       | 81       | MONTALBA, CLARA      | 84      | A.                  | 37      |
| FARQUHARSON, D.        | 93       | MONTALBA, H. S.      | 123     | WATERLOW, E. A.     | 43      |
| FERGUSON, J. KNOX      | 66       | MONTEFIORE, E. B. S. | 101     | WATSON, W. PETER    | 53      |
| FISHER, S. M.          | 108      | MOORE, HENRY, A.     | 56, 94  | WEGUELIN, J. R.     | 53      |
| FORBES, S. A.          | 84       | MORGAN, FRED         | 35      | WHITE, JOHN         | 26      |
| FORD, E. O.            | 121      | MORRIS, P. R., A.    | 111     | WHITEHEAD, FRED.    | 30      |
| FOSTER, H. W.          | 78       | MUCKLEY, W. J.       | 20      | WYLLIE, C. W.       | 21, 65  |
| FRITH, W. P., R.A.     | 62       | MURRAY, DAVID        | 64, 87  | WYLLIE, W. L.       | 118     |
|                        |          |                      |         |                     |         |
| GASCOYNE, GEORGE       | 58       | NICOL, J. WATSON     | 87      | YEAMES, W. F., R.A. | 45      |
| GILBERT, SIR J., R.A.  | 55       | NORMAND, ERNEST      | 95      |                     |         |



No. 227. "*The Close of Day.*" JAMES P. BEADLE.

41 X 64.

## ACADEMY NOTES, 1887.

### GALLERY I. [Illustrations, pp. 21-31.]

THE one hundred and nineteenth annual Exhibition of the Royal Academy contains 1946 paintings, water-colours and miniatures, etchings, drawings and engravings, architectural drawings and sculpture.

The principal pictures in Gallery I. are—Sir JOHN MILLAIS' "*The Nest*" (No. 25) and Mr. Orchardson's portrait of Mrs. Joseph, No. 67.

On the left of the entrance is—No. 3, "*A Love Feast*," EDWIN LONG, R.A., the subject taken from Cardinal Wiseman's *Fabiola*, in which Syra the slave shares her meal of pomegranates and lentils with the blind beggar-girl Cæcilia, as they sit together on the marble pavement of Fabiola's house.

No. 18, "*An Easterly Breeze*," PETER GRAHAM, R.A., a fishing boat with tanned sail coming quickly towards shore, a fresh blue-green sea breaking on the rocks (*sketch*, p. 22).

In the centre of the south wall is—No. 25, "*The Nest*," Sir J. E. MILLAIS, R.A., a young mother, in richly embroidered yellow dress, holding up her little girl to look at a bird's nest.

No. 28, "*Their Share of the Toil*," COLIN HUNTER, A.R.A., three women, picking up fresh-caught skate, haddock and whiting, and piling them into a basket (*sketch*, p. 25).

No. 38, Portrait of "*Sir George Otto Trevelyan*," with a folio of engravings at his side, FRANK HOLL, R.A. (*sketch*, p. 23).

No. 39, "*New Year's Eve*," FRANK WALTON (*sketch*, p. 26).

No. 46, by VAL C. PRINSEP, A.R.A., the mountain nymph Echo, a nude recumbent figure calling from a steep mountain side ; twilight.

No. 47, "*Under the Vine*," HENRY WOODS, A.R.A., Venetian fisher-people net-making.

No. 52, "*Sunset after a Shower*," B. W. LEADER, A.R.A. ; cottages by a pool, evening light reflected ; rooks.

No. 57, "*Dame Nature's School*," JOHN WHITE ; little country girls playing at keeping school in the open air (*sketch*, p. 26).

No. 64, "*Dancing down the Hay : Orkneys : sea-fog blowing away*," GEO. H. BOUGHTON, A.R.A. (*sketch*, p. 27).

No. 67, Portrait of "*Mrs. Joseph*," W. Q. ORCHARDSON, R.A. ; a lady in black dress seated in dark red arm-chair.

No. 68, "*A Haven of Rest*," J. E. HODGSON, R.A. ; a contented mariner smoking the pipe of peace in an old-fashioned flower-garden, and surveying the flagstaff and miniature fort which he has erected.

No. 76, "*An Old-world Wanderer*," BRITON RIVIERE, R.A. : a Greek explorer who has landed in a rocky bay ; the gulls that crowd the shore have never had cause to fear a human being, and take no heed of the intruder ; yellow sunset over calm water (*sketch*, p. 29).

No. 91, "*A Young Prodigal*," who in entertaining a few friends has reckoned without his host, looking at the bill, and producing his insufficient stock of coin.—G. A. STOREY, A.R.A. (*sketch*, p. 31).

Other pictures we note in this Gallery are—No. 4, "*Brockhampton Mill*," MARTIN SNAPE ; No. 10, "*Study of a Dutch Peasant*," HORACE HART ; No. 11, "*Welcome Morsels*," L. C. NIGHTINGALE ; No. 17, by DUDLEY HARDY ; No. 20, "*Autumn Flowers*," MARGUERITE LUDOVICI ; No. 24, "*The Lords of the Merc*," VAL DAVIS ; No. 26, "*Fleurs variées*," H. FANTIN ; No. 33, "*Twilight ; Forêt de Montmorency*," JOSEPH WEISS ; No. 79, by JULIUS HARE, peasants returning home at close of day.

## GALLERY II. [Illustrations, pp. 32–44.]

The principal picture here is Mr. Waterhouse's *Mariamne*, in the centre of the West wall.

First in order is—No. 92, "*Peonies*," SAVAGE COOPER (*sk.*, p. 32).

No. 95, "*Violets*," a poor girl offering violets for sale.—W. P. FRITH, R.A.

No. 96, "*The Smelt-net*," fisherman with net, and boy in boat in a bay.—C. N. HEMY (*sketch*, p. 32).

No. 103, "*Baldwins*," a study of rosy-cheeked apples.—EDITH A. COOPER.

No. 104, "*Autumn's Pipe*," by T. M. ROOKE, two girls, one on a branch of apple-tree, piping; the other seated, reading, on the grass.

No. 105, "*A Proposal*," R. J. GORDON.

No. 106, "*Mussel-gatherers, Leigh, Essex*," CHAMPION JONES (*sketch*, p. 33).

No. 108, Portrait of "*C. W. Wicksted, Esq.*," W. W. OULESS, R.A., in scarlet hunting dress (*sketch*, p. 33).

No. 109, "*A Dawning Life*," MARGARET I. DICKSEE.

No. 110, "*Early from Old Smithfield Market, 1832*," T. SIDNEY COOPER, R.A.; horned cattle and market carts; quaint old houses in the dawn, on one a placard of Reform Meeting is visible.

No. 117, "*The Old Squire and the Ycung Squire*," W. DENDY SADLER. Three country squires in scarlet hunting coats, knee-breeches, and muddy top-boots (*sketch*, p. 34).

No. 119, "*Steady*," WILLIAM HOLE.

No. 124, "*The favoured Swain*," FRED MORGAN (*sketch*, p. 35).

No. 128, Portrait of "*Miss Clara Montalba*," ELLEN MONTALBA.

No. 131, "*The land between the lochs*," ALFRED EAST (*sketch*, p. 34).

No. 132, "*Callista, the image-maker*," EDWIN LONG, R.A., a subject from Cardinal Newman's story; a boy posed as a model, cupid with bow and arrows (*sketch*, p. 36).

No. 133, "*The thoughts of youth are long, long thoughts*," W. B. RICHMOND. A blue-eyed girl in yellow dress in a reverie, with streaming chestnut hair, seated against rich crimson drapery.

No. 134, "*Mariamne*," J. W. WATERHOUSE, A.R.A., the wife of Herod the Great going forth to execution. By the king's side stands Salome, who has urged on him the carrying out of the sentence of death. Mariamne in white dress stands on white marble steps. Herod in red robe; gilded semicircular recess and dome (*sketch*, p. 37).

No. 138, "*Peonies*," C. E. PERUGINI. Fair-haired girl in green dress holding a dish of flowers (*sketch*, p. 38).

No. 139, "*Blossoms that come with the snow*," EMILY M. MERRICK.

No. 140, "*Making cigarettes at Seville*," J. B. BURGESS, A.R.A. A number of Spanish girls in picturesque dresses, some wearing roses in their hair, are seated rolling cigarettes. A woman offers flowers from a basket (*sketch*, p. 39).

No. 142, "*A Standard rose*," CHARLES STONEY.

No. 147, "*John Hampden, mortally wounded at Chalgrove Field, on June 18th, 1643*," W. FRANK CALDERON (*sketch, p. 41*).

No. 152, "*Two Strings to her bow*," JOHN PETTIE, R.A. A coquette, walking between two young gallants, gives an arm to each. The costumes are eighteenth-century: the girl wears a poke bonnet with flowers, and a rich shawl is flung over her shoulders (*sketch, p. 40*).

No. 160, "*The jealousy of Simatha the Sorceress*," Sir F. LEIGHTON, P.R.A. The deserted maiden's resort to magic as told in the second Idyll of Theocritus. Red-violet and gold drapery, blue necklace, golden wheel on right (*sketch, p. 41*).

No. 161, "*Galway Gossips*," ERNEST A. WATERLOW. An Irish lassie on horseback, talking merrily to a man who leans over a stone wall near the road (*sketch, p. 43*).

No. 166, "*Orphans*," JOSEPH CLARK (*sketch, p. 44*).

No. 172, "*Horse market, Cairo*," FREDERIC A. BRIDGMAN. Horses displayed by attendant to Egyptian dealers or merchants: others are conferring under a tree.

No. 173, "*A poor beggar bodie*," THOMAS FAED, R.A. An old woman in tattered shawl, with her little granddaughter, who holds a dog with a tin mug in his mouth, for alms.

Other notable works in this Gallery are—No. 122, "*A fading day in Autumn*," R. W. A. ROUSE; No. 137, "*A Sabbath of still rest*," T. HODGSON LIDDELL; No. 143, portrait of "*Mrs. Bernard Solomon*," SOLOMON J. SOLOMON; No. 148, "*A Christmas Gift*," T. THORN; No. 149, "*Bought in the Market*," JANETTA PITMAN; No. 154, portrait of "*Baron Henry de Worms*," FRANK HOLL, R.A.; No. 159, "*Winter in Finisterre*" (especially noticeable), CHARLES G. MORRIS; No. 170, "*After rain*," JOHN W. EYES; No. 175, "*The Gardener's daughter*," KATHERINE BYWATER.

### GALLERY III. [Illustrations, pp. 45–63.]

The principal positions are occupied by Sir F. LEIGHTON (Nos. 229, 230), Sir JOHN MILLAIS (No. 298), and, at the head of the room, Mr. WELLS'S picture of the opening of the Law Courts in 1882 (No. 190).

First on the line is—No. 178, "*Fire in a village*," C. L. BOKELMANN. A fire has broken out in one of the cottages and threatens to spread. The frightened inhabitants, from the vicar and his wife and daughters downwards, have huddled on their clothes and rushed out into the road to bring their live stock, goods and chattels to a place of safety.



No. 179, "*The Christ-bearer*," W. F. YEAMES, R.A. St. Christopher carrying the child Christ across the stream. From Mrs. Jameson's '*Sacred and Legendary Art*' (sketch, p. 45).

No. 185 is a very remarkable portrait of the artist's wife, in black evening dress, by LUKE FILDES, R.A. elect.

No. 186, "*Hailstorm at the Devil's Bridge, Pass of St. Gothard*," J. W. OAKES, A. A stormy Alpine scene with effect of rainbow, colours over the bridge.

No. 190, "*The Queen and her Judges*," HENRY T. WELLS, R.A., represents the scene at the opening of the Royal Courts of Justice, in the winter of 1882. The figures are numerous, including various members of the Royal Family, easily recognisable; the Lord Chancellor (Selborne) and the other chief Judges (some of whose names are indicated on the frame) in their robes of office.

No. 196, "*The Fowler's crag*," PETER GRAHAM, R.A. A precipitous coast. Flocks of white sea-birds fly hither and thither; while at a dizzy height, suspended by a rope, hangs the man who plies this "dreadful trade" (sketch, p. 46).

No. 202, "*When Nature painted all things gay*," ALFRED PARSONS. An orchard with apple-trees in full blossom; flock of sheep, and shepherd-boy peeling a stick.

No. 203, "*A Drover's Sweepstake: among the Fells, East Cumberland*," T. SIDNEY COOPER, R.A. Frightened cattle and sheep, careering through all impediments, to escape an impending storm.

No. 211, "*Persuasion*," EDGAR BUNDY.

No. 212, "*Portrait of a Lady*," with a Blenheim spaniel.—BRITON RIVIERE, R.A.

No. 213, by JOHN PETTIE, R.A. This scene from "*Peveril of the Peak*" represents "*The appearance of the Countess of Derby in the Golden Room*." Julian Peveril and little Alice Bridgnorth are frightened by the sudden appearance through the panelled wall of the grim figure in black attire (sketch, p. 47).

No. 214, "*Lilacs*," Sir J. E. MILLAIS, R.A. A little girl standing with her pinafore full of the blossoms, looking up to a lilac-tree.

No. 215, "*The mirror of the Woods*," J. M. BROMLEY (sk. p. 48).

No. 220, "*Seventy years ago*," PERCY BIGLAND, illustrating Lord Tennyson's poem of "*The Grandmother*" (sketch, p. 48).

No. 222, "*Junius S. Morgan, Esq.*," FRANK HOLL, R.A.

No. 223, "*Edinburgh, from the Salisbury Crags*," JOHN MACWHIRTER, A.R.A., a bird's-eye view, in a mist, of the "grey metropolis of the North."

No. 227, "*The Close of Day*," JAMES P. BEADLE. Winter landscape; three horses ploughing (*sketch*, p. 5).

Nos. 229, 230, "*The Last Watch of Hero*," Sir F. LEIGHTON, P.R.A. The larger picture represents Hero's anxious vigil; dark blue mantle over a rose-coloured robe, sunrise effect on figure and marble columns; in the brown monochrome predella is shown the fate of Leander (*sketch*, p. 50).

No. 231, "*Now came still evening on*," H. W. B. DAVIS, R.A. Sheep in flat landscape; twilight approaching (*sketch*, p. 51).

No. 238, "*Sir Edward Watkin, Bt., M.P.*," H. HERKOMER, A.R.A.

No. 239, "*No rose without its thorn*," T. FAED, R.A. (*sketch*, p. 52).

No. 240, "*Women and children first*," TOM M. HEMY. (*sketch*, p. 52).

No. 246, "*Morning*," MARCUS STONE, R.A. elect (*sketch*, p. 54). girl in white dress, broad-brimmed hat and pink ribbon, carrying a basket of flowers.

No. 247, "*Sir Lancelot du Lake*," Sir JOHN GILBERT, R.A. (*sketch*, p. 55).

No. 248, "*The toilet of Faunus*," J. R. WEGUELIN, girl placing wreaths of purple flowers on Faun's head (*sketch*, p. 53).

No. 253, "*Filted*," BRITON RIVIERE, R.A. A young man dressed for hunting—savagely crumpling up a letter in his hand; a black and-tan terrier, with its paws on him, anxiously watches his frowning face (*sketch*, p. 56).

No. 254, in the corner is a breezy sea-piece—"The first boats away: morning after a gale," HENRY MOORE, A., a fine example of the painter (*sketch*, p. 56); and near it—No. 262, study of "*Grapes*" in a basket, by H. FANTIN.

No. 276, "*Dominicans in feathers*," H. STACY MARKS, R.A., nine black-footed penguins on a sandy ledge by the sea-shore.

No. 278, "*An unconditional surrender*," CHARLES MUIRHEAD; a girl vigorously snowballing a boy who cries out for quarter.

No. 284, "*Autumn Manœuvres*," G. D. LESLIE, R.A., a small boy playing at soldiers in a shrubbery.

No. 286, "*Sunny Hours*," R. HALFNIGHT.

No. 291, "*The first Cloud*," W. Q. ORCHARDSON, R.A. A handsome drawing-room, with parquet floor, marble pillars and rich hangings; the husband stands with his back to the fire, while the offended wife walks in graceful anger out of the room. Table with books, blue-and-white china, orchid in glass bowl, ormolu-mounted vase with camellias (*sketch*, p. 59).

No. 292, "*Fresh from the Waves*," J. C. HOOK, R.A., one of two characteristic landscapes by the artist, the second sketched on p. 88.

No. 296, "*The miry beasts retreating frae the plough*," GEORGE GASCOYNE (sketch, p. 58.)

No. 298, "'*Mercy*': *St. Bartholomew's Day, 1572*," Sir J. E. MILLAIS, R.A. A priest beckoning a soldier, bearing the badge of the Cross, to join the massacre of the Huguenots: a nun attempting to stop him (sketch, p. 60).

No. 299, "*Young dreams*," J. C. HOOK, R.A. (sketch, p. 61).

No. 300, Portrait of "*W. S. Gilbert*," the dramatist, by FRANK HOLL, R.A.

No. 305, "*The Women of Amphissa*," L. ALMA-TADEMA, R.A. The women sacred to Dionysos having, in religious frenzy, wandered into Amphissa, a city in league with the enemy, lay down to sleep in the market-place. They were protected by the women of Amphissa, and in the morning led within their own boundaries. The painting represents the fair sleeping Bacchantes, with their white robes, tambourines, ivy wreaths, and leopard skins. Dawn breaking over marble pavement and columns of the market-place.

No. 306, "*The luck of the creel*," COLIN HUNTER, A.R.A.

No. 307, "*Nigel Learmouth*," FREDERICK S. BEAUMONT. Portrait of a boy in black velvet knickerbockers.

No. 312, "*A Thorn amidst the Roses*," JAMES SANT, R.A.

(sketch, p. 63).

No. 313, "*Sir Roger de Coverley and the beautiful Widow*," W. P. FRITH, R.A. (sketch, p. 62).

Other pictures noted in this Gallery are—No. 180, "*Viscount Ebrington, M.P.*," JOHN CHARLTON; No. 183, "*Christmas Roses*," CHARLES STONEY; No. 184, "*Belgian Beech-wood*," W. RUPERT STEVENS; No. 204, "*For'ard on, for'ard on!*" THOMAS BLINKS; No. 197, "*Mrs. William Playfair*," JOHN S. SARGENT; No. 207, "*An Unwilling Model*," ANDERSON HAGUE; No. 218, "*The swollen River*," CLAUDE HAYES; No. 232, "*The Home of the Wildfowl*," ARTHUR G. BELL; No. 251, "*Alfred Hartley, Esq.*," S. LLEWELLYN; No. 258, "*Bunyan in Prison*," GEORGE BATHGATE; No. 274, "*Morning*," CHARLES A. WILKINSON; No. 303, "*Presentation Portrait*," R. E. MORRISON; No. 304, "*Nature's Majesty*," PETER GHENT; No. 309, "*Hard Times*," HERBERT E. BUTLER; and No. 311, "*Sylvan Solitude*," JAMES E. GRACE.

#### GALLERY IV. [Illustrations, pp. 64-70.]

The principal positions are occupied by No. 338, F. GOODALL, R.A., No. 359, J. S. SARGENT, and No. 377, H. HERKOMER, A.R.A.

Two noticeable companion portraits in this Gallery are—No. 320, "*Sir Edward Ripley, Bart.*," and No. 400, "*Lady Ripley*," by JOHN PETTIE, R.A.

No. 321, "*The Cross on the Dunes, Picardy*," DAVID MURRAY (*sketch, p. 64*); No. 325, "*The Children's hour*," R. G. HUTCHISON (*sketch, p. 64*); No. 328, "*Rashleigh and Francis Osbaldiston*," J. KNOX FERGUSON (*sketch, p. 66*).

No. 332, "*Shipwreck; Sinbad the Sailor storing his raft*," ALBERT GOODWIN. From the waste lumber of costly argosies, lighted by the setting sun, before which a huge ship stands dismasted, Sinbad is lading his raft with a treasure-trove of caskets and golden vessels; bones and skulls lying scattered around. The story is familiar to readers of the 'Arabian Nights.'

Next is an important picture, sketched on p. 65,

No. 338, "*Misery and Mercy*," FREDERICK GOODALL, R.A.

No. 339, C. E. JOHNSON, "*The Kings of the Forest*," a group of stately oaks (*sketch, p. 67*).

No. 350, "*Eyes and no eyes*," FRANK BRAMLEY. An old fisherman threading a needle; two girls watching and laughing.

No. 358, "*Betwixt the setting Sun and rising Moon*,"  
MOFFAT P. LINDNER (*sketch, p. 68*).

No. 359, "*Carnation, lily, lily, rose*," JOHN S. SARGENT. Two little girls in light dresses in a garden: the foreground in which they stand is rich with lilies and rose-carnations, the whole illuminated by afterglow and coloured Chinese lanterns which hang among the flowers.

No. 361, by HORACE H. CAUTY, a young woman dancing in the road, with boy and girl; a widow in black seated by roadside.

No. 362, "*Cattle in Berkshire meadows*," MARK FISHER.

No. 368, "*The Minstrel*," H. STACY MARKS, R.A. A wandering troubadour playing and singing to a group of five monks: convent and hilly wooded landscape in background (*sketch, p. 69*).

No. 376, "*Ladies and Gentlemen*," W. DENDY SADLER; an elderly gentleman making a speech over the wine and dessert.

No. 377, Portrait, by HUBERT HERKOMER, A.R.A.

No. 381, by WILLIAM F. YEAMES, R.A., a widow kneeling at prayer; little boy by her side playing with match-box.

No. 394, "*Midsummer*," A. MOORE. A lady seated on a raised chair, the back of which is wreathed with saffron-coloured flowers. She is fanned by two standing handmaidens with green fans. All three are clad in light gauze, with folds of orange-tinted drapery; their feet are bare and their hair is dressed in the Grecian manner.

No. 398, "*Emelie in the Temple of Diana*" (from Chaucer's "*Canterbury Tales*"), F. VIGERS (*sketch*, p. 70).

Other pictures to note in the Fourth Gallery are—No. 370, "*Ripening corn*," ANDERSON HAGUE; No. 386, Portrait of "*Mrs. W. L. Agnew*," by LUKE FILDES, R.A. elect; No. 393, "*A Sea Grotto*," F. W. HAYES; No. 396, "*Come and Dance*," a pig invited to the dance by two capering lambs, H. DIXON.

No. 400, "*Lady Ripley*," JOHN PETTIE, R.A.

### GALLERY V. [Illustrations, pp. 71-78.]

First in this Gallery we note the portrait, No. 413, of "*Hubert Herkomer, A.R.A.*" (in his College robes as Oxford Slade Professor of Fine Art), by HERMAN G. HERKOMER.

Two companion pictures are conspicuous here,—No. 416, "*Kyle-Akin*" (*sketch*, p. 72), and No. 421, "*Ardentrive Bay (a very low barometer)*," JOHN BRETT, A.R.A. The former shows the chief mountains of Skye, seen on a lovely summer day from the mainland, the water being like a mirror. In the latter picture the clouds sweep the surface of the water, and the sea-gulls sit dejectedly on the rocks.

In the centre is No. 420, "*Hesperia*," FRANK DICKSEE, A.; in rich embroidered dress, holding a peacock's feather in the left, and the apple in right hand (*sketch*, p. 73).

No. 426, "*Mdlle. Anna Belinska*," EMMELINE DEANE; portrait of a young lady.

No. 428, "*Peggy and Kitty Hammond*," KATE PERUGINI.

No. 430, "*Childhood of Sir Walter Scott*," ROBERT PAGE; an incident from Lockhart's Life.

No. 432, "*Corin and Touchstone*," FREDERICK BARNARD; a scene from "*As You Like it*" (*sketch*, p. 75).

No. 436, "*Dans les roses trémières*," ALBERT AUBLET; a girl descending to a stream.

No. 444, "*Primrose day*," ARTHUR S. COPE.

No. 458, "*Napoleon leaving Moscow*," ERNEST CROFTS, A.R.A. The Emperor and his generals and staff on their retreat from the blazing city. A wounded and fallen soldier appeals to him in vain, as he passes.

No. 465, Portrait of "*The Marquis of Hartington*," Sir J. E. MILLAIS, R.A.

No. 475, "*A Continental Express*," C. H. POINGDESTRE.

Others noted in this Gallery are—No. 425, "*A September day*," F. W. JACKSON; No. 431, "*Mrs. Henry Whitehead*," A. STUART

WORTLEY ; No. 452, "*The Music lesson*," G. C. HINDLEY ; No. 454, "*Home from the Hills*," FREDERIC S. RICHARDSON ; No. 455, "*Sketch from Boulogne Pier*," W. J. LAIDLAY ; No. 459, "*The Cornish Coast*," C. H. H. MACARTNEY ; No. 461, "*Winter berries*," FLORENCE SMALL ; No. 469, "*Stack Barges, Essex*," LESLIE THOMSON.

### GALLERY VI. [Illustrations, pp. 78-86.]

This Gallery is dominated by the picture of "*Samson*," by S. J. SOLOMON, occupying a large space on the north wall.

The first picture should be noted, No. 481, "*Fanet*," R. D. OLIVER ; next, No. 491, "*The honoured guest*," JAMES HAYLLAR, the squire's little daughter seated at tea with an old couple, and their granddaughter, in a rustic cottage parlour.

In the centre of the wall is—No. 504, "*The Garrison marching out with the Honours of War, Lille*," ANDREW C. GOW, A.R.A. (sketch, p. 81) ; and above, one of the most powerfully-composed and remarkable pictures that have been exhibited in the Royal Academy, by a young artist—

No. 503, "*Samson*," SOLOMON J. SOLOMON.

The sketch on p. 80, which is in facsimile of the painting, indicates the terrible struggle between Samson and his captors, whom he still nearly overcomes. On the right is Delilah shaking Samson's shorn locks in derision.

No. 508, "*Sketch of the Battersea Fire*," TALBOT HUGHES, a graphic lurid sketch of a disaster fresh in memory.

No. 509, Portrait of "*The Earl of Rosebery*," by Sir J. E. MILLAIS, R.A.

Two landscapes on this wall are by B. W. LEADER, A.R.A., No. 496, "*The smooth Severn stream*" (sketch, p. 79) ; and No. 512, "*A Sheepfold*," in the afterglow of evening.

No. 517, "*News of a Victory*," LASLETT J. POTT. Mail coach bringing news of a victory to the 'Red Lion' Inn, the announcement of which causes great joy among the frequenters and servants of that hostelry (sketch, p. 81).

No. 523, "*The Magic Flute*," MARIANNE STOKES. Quaint composition of boy playing on whistle, and trying to animate some members of the vegetable kingdom with the sounds (sketch, p. 82).

No. 525, "*When the Cat's away*,"—child sitting on a stair,  
EDWARD J. GREGORY, A.R.A.

No. 530, "*Ambrosia*," ROBERT W. MACBETH, A.R.A. Girl with bunch of keys girdled to her waist, carrying two trays, on which are a dish of oysters, a cut lemon, and glasses of beer.



No. 533, "*Whittington's Banquet*," D. W. WYNFIELD, showing Sir Richard's princely civic munificence to his royal guest, the hero of Agincourt.

No. 538, "*An Appeal*," G. G. KILBURNE; a widow and her little girl awaiting the result of an appeal to the charitable sympathies of an old gentleman, seen through the open door of a room, scanning the letter through his spectacles.

Others to be noted in this Gallery are—No. 482, by ALMA BROADBRIDGE; the portrait (No. 502) of "*Lieut.-Col. Sir Archibald Campbell*," HUBERT HERKOMER, A.R.A.; No. 522, "*On the Bure, Suffolk*," E. H. FAHEY (*sketch*, p. 81); No. 528, "*A Surrey Village Common*," G. HILLYARD SWINSTEAD; No. 543, "*Their ever-shifting Home*," STANHOPE A. FORBES; No. 547, "*A Toiler of the Sea*," W. L. PICKNELL (*sketch*, p. 85); No. 550, "*His Reverence*," FRANK W. W. TOPHAM, girls making way for a priest descending steps, absorbed in a book (*sketch*, p. 86); No. 552, *Landscape* by H. HOLLINGDALE; and No. 556, *Portrait*, by CAROLUS DURAN.

### GALLERY VII. [Illustrations, pp. 87-92.]

The centre of the South Wall is occupied by No. 624, "*At Kensington Palace, in the early morning of June 20th, 1837*," HENRY T. WELLS, R.A. It represents the Prime Minister, Lord Melbourne, the bearer of the news of the King's death, kneeling to kiss the young Queen's hand, the Archbishop of Canterbury also kneeling. The morning light streams through the open window from the gardens upon the figure of the youthful Sovereign, just awakened to her duties and responsibilities.

In this Gallery are—

No. 583, "*Tickling Trout*," J. C. HOOK, R.A. (*sketch*, p. 88);

No. 564, "*Rev. W. Earle, M.A.*,"—presentation portrait, Hon. JOHN COLLIER; No. 577, "*Elsie and Mary*," daughters of J. Reckitt, Esq., JAMES SANT, R.A.; No. 579, "*Expectations*," HORACE FISHER; No. 587, "*A Wind from the Sea*," E. R. FOX; No. 591, "*Romola*," E. BLAIR LEIGHTON (*sketch*, p. 88); No. 603, "*A Summer's Day—Arundel*," C. E. JOHNSON.

No. 604, A. C. TAYLER (*sketch*, p. 89).

No. 607, "*The White Sands of Connemara*," E. A. WATERLOW.

No. 617, "*Sunday Morning*," LOCKHART BOGLE.

No. 618, "*Council of War after the landing of the Prince of Orange*," H. GILLARD GLINDONI, a group of statesmen with full-bottomed wigs, in animated conference over some maps, one reading a despatch; ships in distance seen through the open door of the council-room.

No. 623, "*The Rt. Hon. D. Plunket, Q.C., M.P.*," FRANK HOLL R.A.

No. 630, "*The last brief Voyage*," W. H. BARTLETT. Fishermen slowly lifting a coffin out of a boat, a few people walking towards a small church ; distant fishing boats and mountains.

Other pictures are—No. 584, "*Hush a bye, baby*," J. M. DEALY (*sketch*, p. 89); No. 593, "*The oldest Inhabitant*," C. H. M. KERR; No. 595, "*Whither?*" G. P. JACOMB-HOOD; No. 597, P. C. SMALL-FIELD (*sketch*, p. 89).

No. 605, "*Miss Daisy Norman*," VAL C. PRINSEP, A.R.A.

No. 606, "*Autumn Afterglow*," ALFRED EAST.

No. 612, "*Hon. and Rev. Francis Byng*" (Chaplain to the House of Commons), by T. B. KENNINGTON.

No. 621, "*The Only Son's return*," P. R. CRAFT (*sketch*, p. 90).

### GALLERY VIII. [Illustrations, pp. 93-102.]

No. 646, "*Violet, Lily, and Olive*," daughters of Edmund Routledge, Esq., ERNEST NORMAND.

No. 647, "*The First-born*," HUBERT HERKOMER, A.R.A. A labourer carrying basket of tools and a baby, the mother following. Cottages, women and children in background.

No. 654, "*The Challenge*," S. E. WALLER. A young husband has received a challenge brought by a messenger on horseback. His wife, in happy ignorance, walks away in the sunshine, holding her baby in her arms. The husband anxiously regards his watch and arranges with the messenger about the time of the encounter. Costume early in the century (*sketch*, p. 93).

No. 658, "*The Earl of Yarborough*," FRANK HOLL, R.A.

No. 659, "*The Clearness after Rain*," HENRY MOORE, A.R.A.  
(*sketch*, p. 94).

No. 660, "*Jealousy is cruel as the Grave*," ERNEST NORMAND (*sketch*, p. 95).

No. 665, "*La sua festa: all that is left to her*," F. W. W. TOPHAM (*sketch*, p. 96); No. 670, "*Summer Days*," JOSEPH FARQUHARSON. Sheep and heather; No. 679, "*Ho, ho! the breakers roared*," EDWARD S. HARPER.

No. 680 is a portrait by EDWIN LONG, R.A., of "*His Eminence Cardinal Manning*," in his scarlet robes, ermine cape, necklace and golden cross.

Near it is a remarkable portrait, No. 683, of "*Mr. Briton Riviere*, R.A.," the animal painter, by HUBERT HERKOMER, A.R.A.

In the centre of the wall is a large painting for a church—

No. 681, "*Institution of the Franciscan Order, St. Francis of Assisi and his early followers before Pope Innocent III., who sanctions the rules of the Order*" (*sketch*, p. 97), EDWARD ARMITAGE, R.A.

No. 682, "*An April Day*," B. W. LEADER, A.R.A. (*sketch*, p. 99). A country churchyard, with yew-tree, haystacks, flock of sheep in evening light.

No. 684, "*Christening Sunday*," J. CHARLES.

No. 691, "*The New World in the West, for Spain or for England? Columbus*," J. R. HERBERT, R.A.

No. 695, by T. GRAHAM, represents a rosy-faced lassie to whom two fishermen are talking. The scene a rocky coast, with fishing smacks.

No. 696, "*Evening Reflection*" (in a stream), J. CLAYTON ADAMS.

No. 701, "*The latest Scandal*," J. SEYMOUR LUCAS, A.R.A.

(*sketch*, p. 100.)

No. 703, "*Mr. Walter Besant*," the popular novelist, by JOHN PETTIE, R.A.

No. 715, "*Misty gleams : Loch Hourn*," J. MACWHIRTER, A.R.A.

No. 723, "*The Bank*," WILLIAM LOGSDAIL (*sketch*, p. 103).

Other noticeable pictures in this Gallery are—No. 651, "*Breezy Pastures*," R. HALFNIGHT; No. 655, "*Brickfield, Southend*," LESLIE THOMSON; No. 664, "*Lady Milbank*," WILLIAM CARTER; No. 702, "*Lingering Light*," E. SHERWOOD CALVERT, and No. 714, "*Rescue*," HERBERT GANDY.

### GALLERY IX. [Illustrations, pp. 103–106.]

In the centre is—No. 772, "*Searching the Crab-holes*," J. C. HOOK, R.A. The foreground consists of huge, dark, wave-worn rocks: a girl with a basket and a man with a hooked pole are looking for crabs. A strong gale forces the white waves into a cove, and almost beats down the gulls that wrestle with it. Two of the far summits of the Cornish cliffs take the forms of couchant lions.

No. 830, "*Shores of Iona*," J. MACWHIRTER, A.R.A.

No. 833, "*Profile of a fair-haired Girl*," SIR F. LEIGHTON, P.R.A.; white dress, with golden fillet.

No. 839, "*Marooned*," EDWARD J. GREGORY, A.R.A.

No. 859, "*This is the way we wash our Clothes*," G. D. LESLIE, R.A. (*sketch*, p. 106).

No. 867, "*Unexpected Visitors*," JOSEPH CLARK.

No. 885, "*A Literary Lover*," E. BLAIR LEIGHTON. A youth reading verses to a maiden seated on a couch in an oriel window; she has fallen asleep, a circumstance which he has not apparently observed. Girl's dress white, blue sash (*sketch*, p. 106).

No. 886, "*Wild Roses and Guelder Roses*," LETITIA M. PARSONS.

These may be also mentioned—No. 720, "*Melancholy*," VIN-CENZO CABIANCA ; No. 754, "*The Writing on the Wall*," WILLIAM WEEKES ; No. 802, "*Study of a Head*," ALEXANDER MANN, and No. 803, "*Suspense*," ELIZABETH ARMSTRONG.

In this Gallery are two noticeable paintings of London of to-day, by WILLIAM LOGSDAIL, No. 723 (*sketch*, p. 103), and No. 846, "*St. Pauls and Ludgate Hill*."

No. 728, "*Charcoal-burners*," F. HINES.

No. 741, "*Harbour of Genoa*," J. MACWHIRTER, R.A.

No. 750, "*A Garland-maker*," E. MATTHEW HALE.

No. 756, "*For the Safety of the Public*" (*sketch*, p. 104), E. CALDWELL.

No. 762, "*The School Board at Home*," T. FAED, R.A.

No. 783, "*In maiden meditation fancy free*," J. E. HODGSON, R.A.

No. 788, "*Lost*:" a rainbow-tinted picture (*sketch*, p. 104), GEORGE MCCULLOCH.

804. The "*Old Tortoise*," mentioned in White's 'Natural History of Selborne,' H. S. MARKS, R.A. (*sketch*, p. 105).

No. 807, "*Convicts at Work*," Portsmouth, EYRE CROWE, A.R.A. (*sketch*, p. 105).

No. 818. "*The Student*," J. SEYMOUR LUCAS, A.R.A.

No. 819. "*Excelsior*:" Puppies climbing up stairs, W. STRUTT.

#### GALLERY X. [Illustrations, pp. 107-110.]

No. 899, Portrait of "*Mr. George Grossmith*," the actor, by WEEDON GROSSMITH.

No. 904, "*Portrait of a Lady*," CAROLUS-DURAN.

No. 908, "*Arran, from Kyles of Bute*," WELLWOOD RATTRAY.

No. 915, "*Weather permitting*," GEORGE SMITH.

Two young girls in gay costume impatiently waiting to go out, while their more cautious and less eager father gravely taps the barometer.

No. 922, "*On the Cornish Coast*," HENRY E. DETMOLD.

Groups of women, children, fishermen ; fishing-boats in distance.

No. 928, "*Playmates*," J. H. LORIMER.

Two old gentlemen playing a game of romps with a child emerging from under a chair.

No. 940, "*In the Forest of Arden*," ARTHUR HUGHES (*sketch* p. 110).

No. 945, "*The Last Match*," WILLIAM SMALL.

On a windy stretch of moorland a man applies a lighted match screened by his hat, to a short, coloured clay pipe ; a girl protects

him from the wind with her cloak. Great anxiety as to the success of the operation is depicted on the faces of both.

Other pictures in this Gallery are—No. 902, "*November*," CHARLES J. WATSON; No. 903, "*The Haven under the Hill*," ROBERT W. ALLAN; No. 914, "*The return of the Prodigal in the year of the Great Plague, 1665*," ELLEN CLACY; No. 920, "*The first Curtsey*," BLANCHE JENKINS; No. 923, "*First Communion*," S. MELTON FISHER; No. 927, "*Idlesse*," T. B. KENNINGTON; No. 935, "*La Mascotte*," LEGHE SUTHERS; No. 953, "*A Gatinais Courtyard in Winter*," WILLIAM T. WARRENER; No. 955, "*On the Trent, Staffordshire*," WILLIAM S. BYRNE; and, No. 960, "*Evicted*," BLANDFORD FLETCHER, a very good example of the painter.

### GALLERY XI. [Illustrations, pp. 111-118.]

The principal positions in this Gallery are occupied by:—No. 970, "*Portrait of Mrs. Paton and Daughter*," by P. R. MORRIS, A.R.A. (*sk.*, p. 111); No. 989, "*Lord Richard Grosvenor*," presentation portrait, F. HOLL, R.A.; No. 990, "*Beneath Blue Skies*," (*sketch*, p. 113), COLIN HUNTER, A.R.A.; No. 994, "*H. M. Stanley, Esq.*," the celebrated African explorer, H. HERKOMER, A.R.A.;

In the centre of this wall is an important picture—

No. 1031, "*Widowed*," H. SCHMALZ (*sketch*, p. 116.)

No. 975, "*A Christmas present in the Riviera*," W. LOMAS; No. 985, "*An Afternoon in February*," ADRIAN STOKES (*sketch*, p. 112); No. 986, "*Great Expectations*," R. MCGREGOR; No. 987, "*The Lagoon of the Clyde*," A. K. BROWN.

No. 991. "*Bushrangers, Victoria, Australia*." WILLIAM STRUTT.

"For the space of two hours and a half all who passed along the road were stopped by a desperate gang of bushrangers, robbed of all their valuables, tied together in couples, and made to sit upon the ground, the better to be despatched by the sentries should any attempt to escape."

No. 993, "*When the Trees are Leafless*," E. W. WAITE.

No. 995, "*Jack's as good as his Master*," W. MAW EGLEY. An elderly student has fallen asleep on a chair (*sketch*, p. 113). On either side of the door are—

No. 1011, "*Venetian Fruit-seller*," EUGENE DE BLAAS. A girl with melons, peaches, &c., displayed in baskets; and No. 1016, "*A Naiad*," HENRIETTA RAE, a nude water-nymph, leaning over a water-fall (*sketch*, p. 114).

No. 1019, "*A Country Dancing-School*," CHARLES M. HARDIE; girls standing up to dance, the master fiddling.

No. 1020, "*A Silver Sea*," C. H. H. MACARTNEY.

No. 1024, "*Going to Town*," ALICE HAVERS (*sketch*, p. 115).

No. 1046, "*King Coal*," W. L. WYLLIE (*sketch*, p. 118).

No. 1047, "*Great Britain in Egypt, 1886*," WALTER C. HORSLEY.  
—English soldiers served with coffee by an Egyptian girl.

No. 1023. "*Ice-fall of the Gepatsch Glacier, Tyrol*," EDWARD T. COMPTON.

No. 1026. "*The Vicar of Wakefield*," A. L. VERNON (*sk.*, p. 116).

No. 1036. "*Watching for the Boats*," E. NORTON (*sketch*, p. 117).

No. 1042. "*By unfrequented ways*," W. HENRY GORE.

Other pictures in this Gallery are — No. 999, "*Sweet memories*," GEORGINA TERRELL; No. 1006, "*Public Writer at Rome*," REMY COGGHE; No. 1010, "*Street at Grès, near Fontainebleau*," HELEN FRANCK; No. 1017, "*A Fish Auction*," JULIUS M. PRICE; No. 1035, "*Eventide*," MARMADUKE FLOWER; No. 1037, "*Midsummer night in Norway*," A. NORMANN; No. 1050, "*Sunday afternoon in Holland*," HORACE HART.

WATER COLOURS AND WORKS IN BLACK AND WHITE.  
Nos. 1053–1582.

ARCHITECTURAL DRAWINGS. Nos. 1583–1780.

SCULPTURE. Nos. 1781–1946. [Illustrations, pp. 119–124.]



No. 1147. "*Chrysanthemums*." (Water colour.) W. J. MUCKLEY.



# ILLUSTRATIONS.

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## GALLERY I.



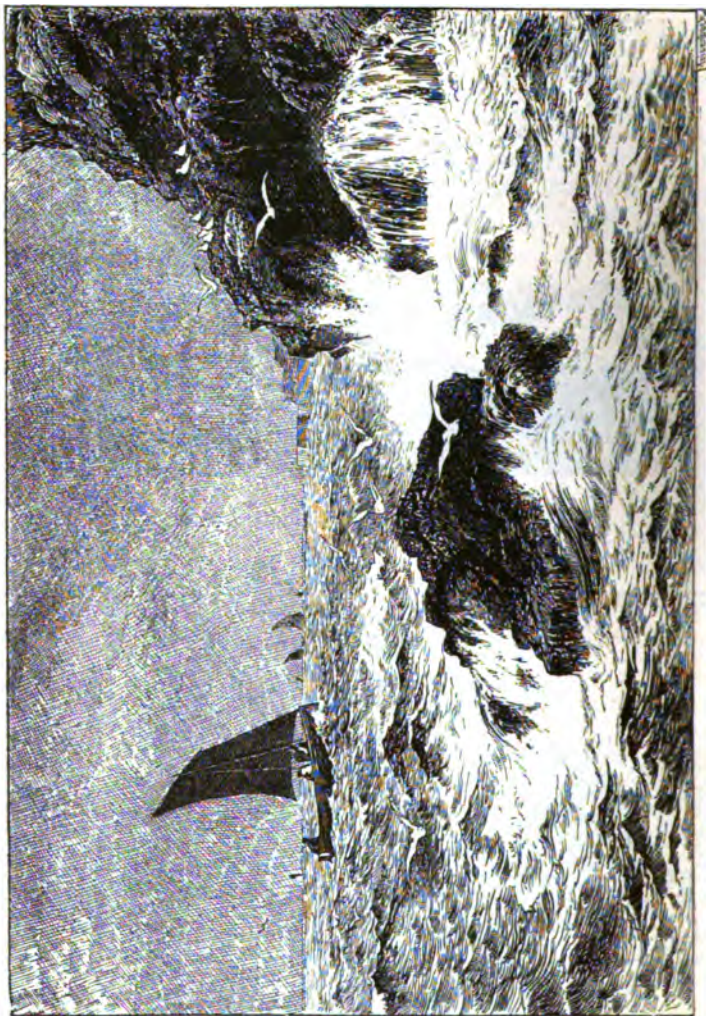
36 X 48.

No. 5. "*La Saignée, Sark.*" WILLIAM A. TOPLIS.



30 X 50.

No. 8. "*Past the old town.*" CHARLIE W. WYLLIE.



No. 18. "An Easterly breeze." PETER GRAHAM, R.A.  
(By permission of Messrs. Thomas Agnew and Sons.)

41 x 72.



No. 36. "*Sir George O. Trevelyan, Bart.*" FRANK HOLL, R.A.  
(*Presentation Portrait.*) 50 x 40.



40 X 60

No. 22. "A Kent Pastoral." R. W. ARTHUR ROUSE.



76 X 76

No. 35. "Les travailleurs de la mer." JULIUS M. PRICE.





42 X 72.

No. 28. "Their Share of the Toil." COLIN HUNTER, A.R.A.  
(This illustration is in reverse of the picture)



No. 39. "*New Year's Eve.*" FRANK WALTON.

44 x 57.



No. 57. "*Dame Nature's school.*" JOHN WHITE.

30 x 44





48 X 60.

No. 64. "Dancing down the bay; Orinqui: sea-fog blowing away." GEO. H. BOUGHTON, A.R.A.



30 x 42.

No. 63. "*Puzzled.*" DAVID CARR.

55 x 80.

No. 70. "*Bleak December.*" W. L. PICKNELL.



46 X 72.

No. 76. "*An old-world wanderer.*" BRITON RIVIERE, R.A.



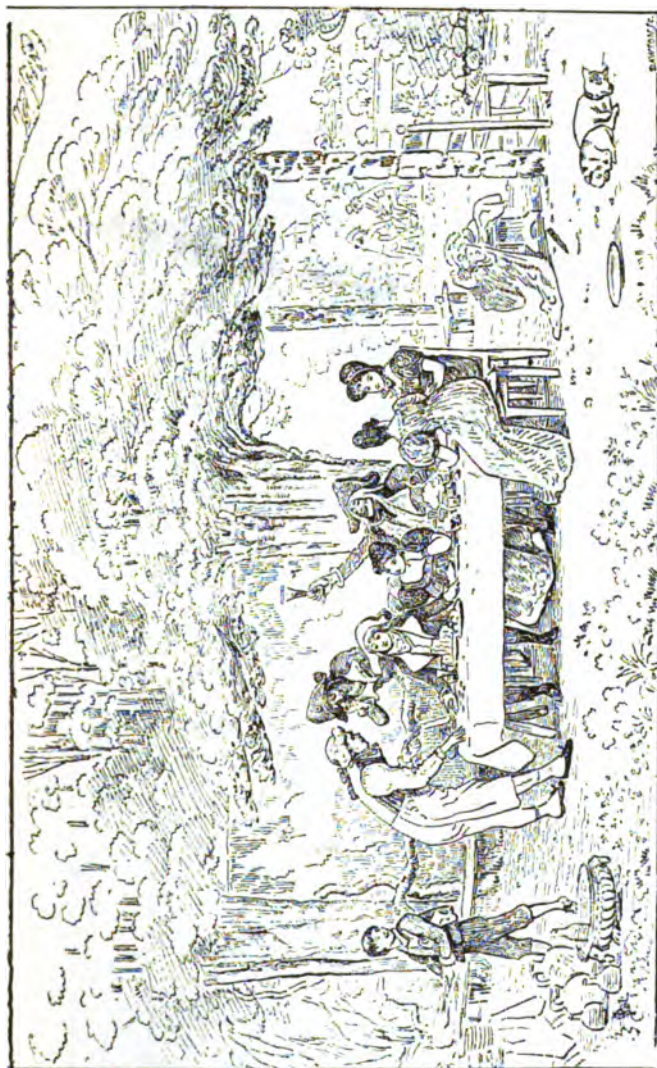
29 X 51.

No. 80. "*Landscape near Leamington.*" FREDERICK WHITEHEAD.

31 X 24.

No. 84. "*Old birds.*" FRED HALL.

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40 x 63.

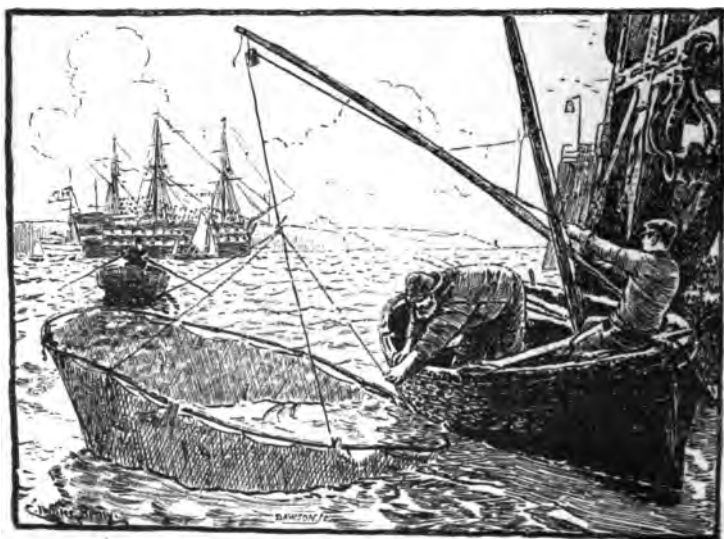
No. 91. "*A young prodigal.*" G. A. STOREY, A.  
 "He entertains a few friends, but has reckoned without his host."

GALLERY II.



24 X 18.

No. 92. "*Peonies.*" SAVAGE COOPER.



36 X 48.

No. 98. "*The Smelt-net.*" C. NAPIER HEMY.





No. 108. "*Mussel-gatherers, Leigh, Essex.*" 34 X 44. CHAMPION JONES.



No. 109. "*C. W. Wickstad, Esq., late Master of the Ludlow hounds.*" 39 X 31. W. W. OULESS, R.A.



34 X 48.

No. 117. "*The old squire and the young squire.*" W. DENDY SADLER.



48 X 72.

No. 131. "*The land between the locks.*" ALFRED EAST.



36 x 60.

No. 124. "*The favoured swain.*" FRED MORGAN.



34 x 50.

No. 122. "Callista, the image-maker." EDWIN LONG, R.A.



103 X 71.

No. 134. "Mariamne." J. W. WATERHOUSE, A.

*(Sketched by permission of W. Cuthbert Quilter, Esq., M.P., the owner of the copyright.)*

Mariamne, wife of King Herod the Great, going forth to execution after her trial for the false charges brought against her by the jealousy of Salome, the king's sister, his mother, and others of his family. After Mariamne's trial and condemnation by the judges appointed by her husband, Herod, who had been passionately attached to his wife, was about to commute the sentence to imprisonment for life, but was urged by Salome to have the sentence of death carried out, which was accordingly done.—See *Josephus*,<sup>1</sup> *Antiquities of the Jews*.





No. 138. "*Fionia*." C. E. PERUGINI.

30 X 23.





37 X 53

No. 140. "*Making cigarettes at Seville.*" J. B. BURGESS, A.R.A.



33 X 45

No. 152. "Two Strings to Her bow." JOHN PETTIE, R.A.



40 X 60.

No. 147. "*John Hampden mortally wounded.*" W. F. CALDERON.



35 X 55.

No. 160. "*The jealousy of Simatha the sorceress.*" Sir F. LEIGHTON, Bart., P.R.A.



32 X 16.

No. 188. "Summer." H. W. B. DAVIS, R.A.



30 X 50.

No. 161. "*Gateway to the Sierras*," ERNEST A. WATERLOW.



36 X 28.

No. 166. "Orphans," JOSEPH CLARK.



30 X 24.

No. 167. "A Sailor's yarn," HENRY S. TUKE.



GALLERY III.



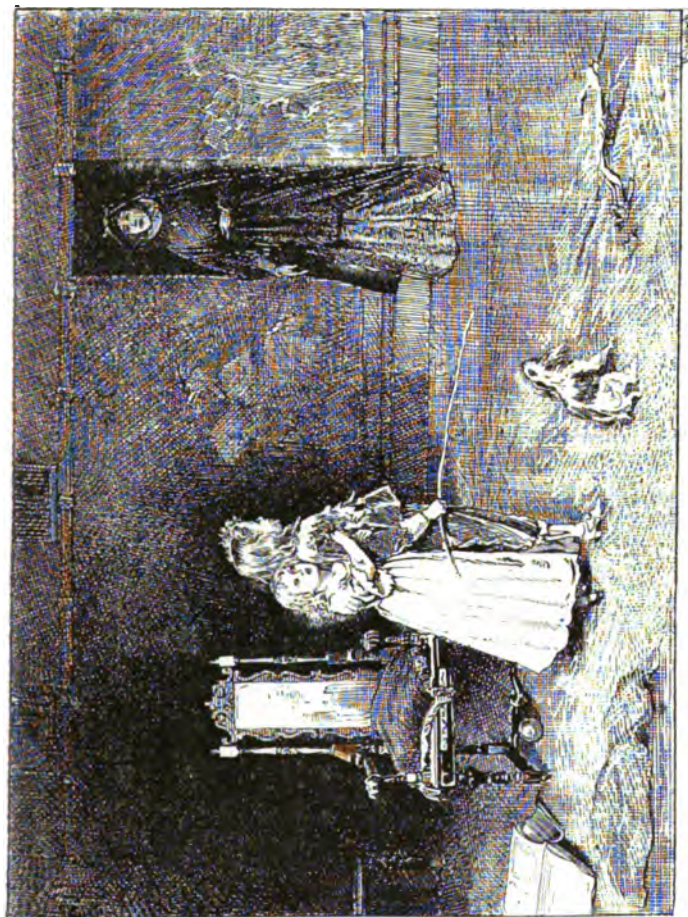
78 x 53.

No. 179. "*The Christ-bearer*" W. F. YEAMES, R.A.



.64 X 48.

No. 196. "*The Fowlers' crag.*" PETER GRAHAM, R.A.  
(By permission of Messrs. Thos. Agnew and Sons.)



No. 213. "Scene from Scott's '*Peveril of the Peak*,' " The appearance of the Countess of Derby in the Golden Room. JOHN PETTIE, R.A.

35 X 48.



40 X 60.

No. 215. "*The mirror of the woods.*" JOHN M. BROMLEY.



44 X 72.

No. 220. "*Seventy years ago.*" PERCY BIGLAND.

"Why do you look at me, Annie? you think I am hard and cold,  
But all my children have gone before me, I am so old."—*Tennyson*.



40 x 70

**No. 222.** "*Edinburgh, from the Salisbury Crag.*" JOHN MACWHIRTER, A.R.A.





61 X 36.  
28 X 29.

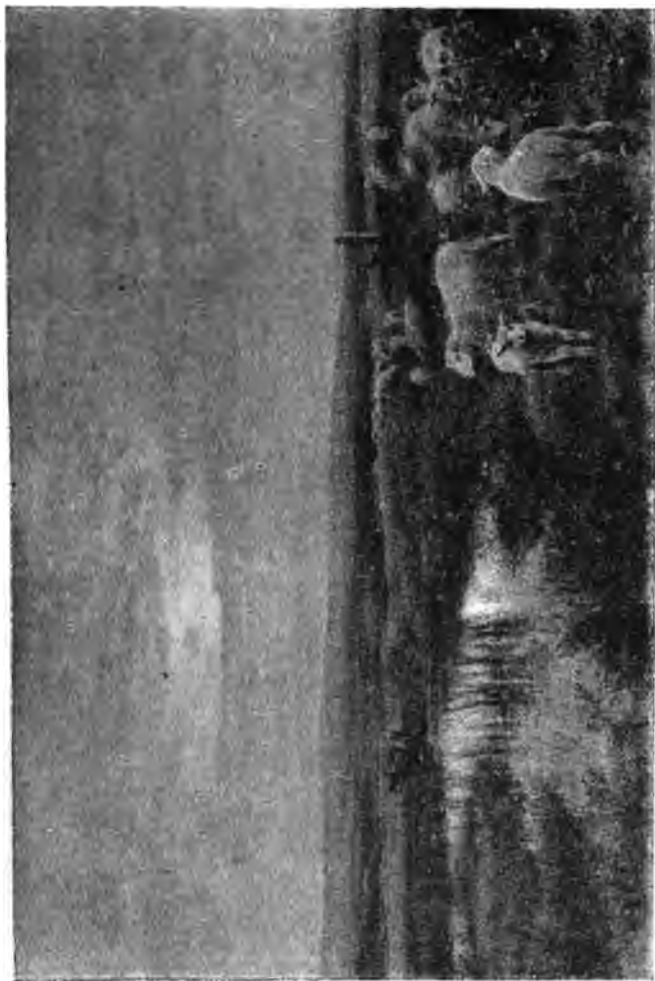
Nos. 229, 230. "*The last watch of Hero.*" Sir F. LEIGHTON, Bart., P.R.A.

"With aching heart she scanned the sea-face dim.

Lo ! at the turret's foot his body lay,  
Rolled on the stones and washed with breaking spray."

'*Hero and Leander*,' Musæus, translated by Edwin Arnold.





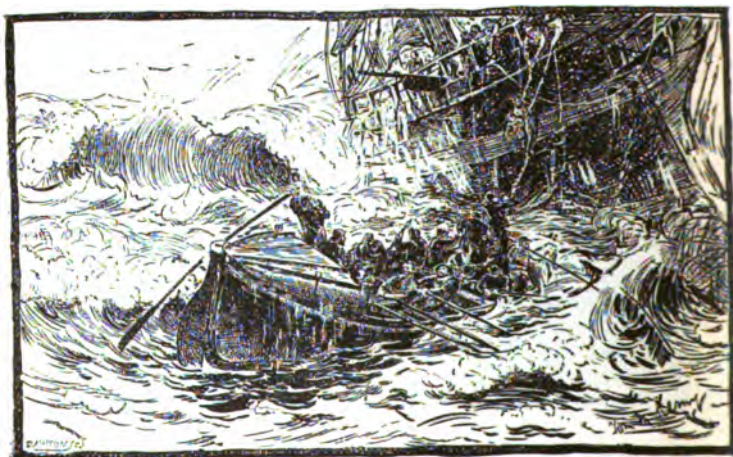
48 X 60.

No. 231. "*Now come still evening on.*" H. W. B. DAVIS, R.A.



No. 239. "*No rose without its thorn.*" T. FARD, R.A.

30 X 35-



No. 240. "*Women and children first.*" TOM M. HEMY.

44 X 72.



41 X 69.

No. 241. "*When the heart is young.*" W. PETER WATSON.

35 X 20.

No. 242. "*The toilet of Faunus.*" J. R. WEGUELIN.

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No. 246. "Morning." MARCUS STONE, R.A.

36 x 12.



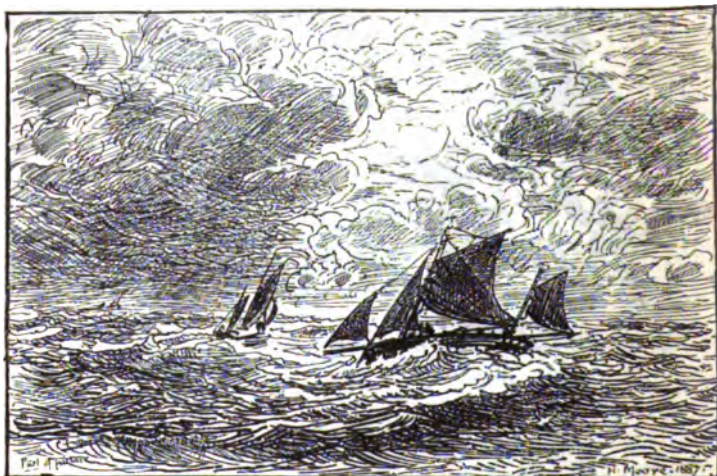
36 x 48.

No. 247. "Sir Lancelot du Lake" Sir JOHN GILBERT, R.A.



31 X 23.

No. 252. "Fittat." BRITON RIVIERE, R.A.



36 X 54.

No. 254. "The first boats away: morning after a gale." by HENRY MOORE, A.





60 X 78.

No. 266. "*A stampede in the Highlands.*" RICHARD BEAVIS.



44 X 32.

No. 273. "*Gold-fis'.*" EDWARD R. TAYLOR.



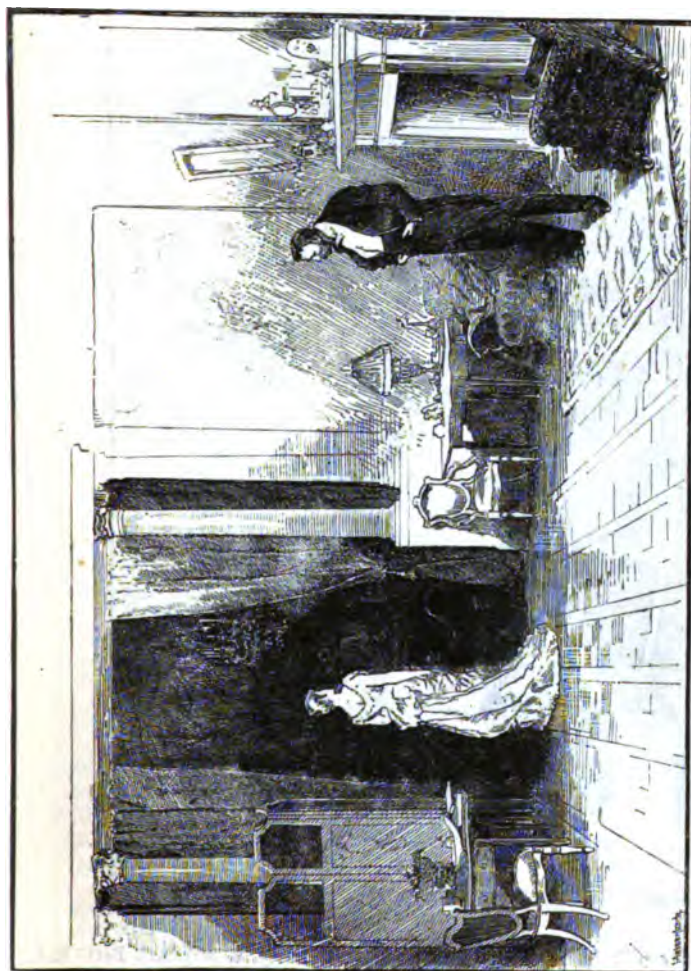
40 X 50.

No. 298. "*The miry beasts retreating frae the plough.*"—Burns. GEORGE GASCOYNE.



40 X 60.

No. 302. "*Saturday afternoon.*" SAMUEL CARTER.



53 X 75.

No. 291. "*The first cloud.*" W. Q. ORCHARDSON, R.A.

"It is the little rift within the lute,  
That by-and-by may make the music mute."

7<sup>2</sup> X 51.

No. 206. "Mercy": St. Bartholomew's Day, 1572. Sir J. E. MILLAIS, Bart, R.A.  
(*Sketched by permission of the owner.*)



40 X 55-

No. 290. "*Young drums.*" J. C. Hook, R.A.





34 X 47.

No. 313. "*Sir Roger de Coverley and the beautiful widow.*" W. P. FRITH, R.A.

"When I came to her House, I was admitted to her Presence with great Civility; at the same time she placed herself to be first seen by me in such an Attitude, as I think you call the Posture of a Picture, that she discovered new Charms, and I at last came towards her with such an Awe as made me Speechless. Her Confidante sat by her, and upon my being in the last Confusion and Silence, this malicious Aid of hers, turning—says," &c., &c.—See *Spectator*, Letter No. 113, Tuesday, July 10th, 1711.





50 X 40.

No. 312. "*A thorn amidst the roses.*" JAMES SANT, R.A.

GALLERY IV.



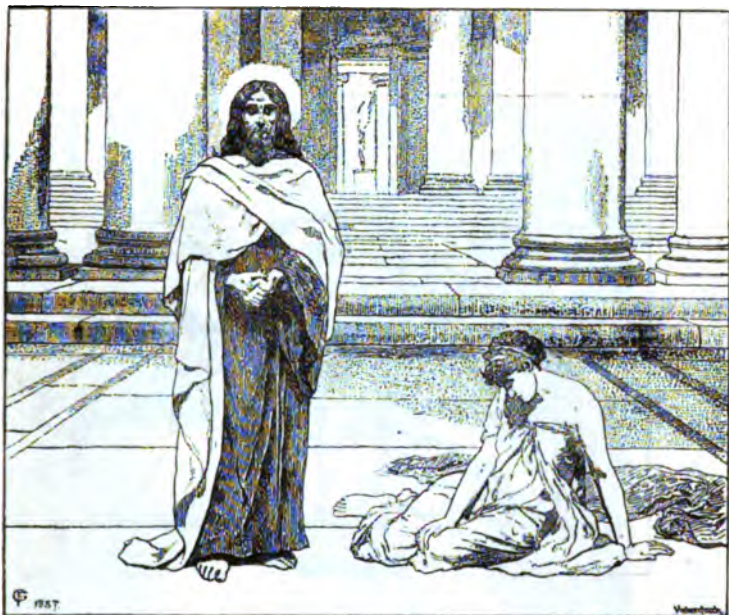
40 X 60.

No. 331. "*The Cross on the Dunes, Picardy.*" DAVID MURRAY.



55 X 73.

No. 325. "*The children's hour.*" R. GEMMELL HUTCHISON.

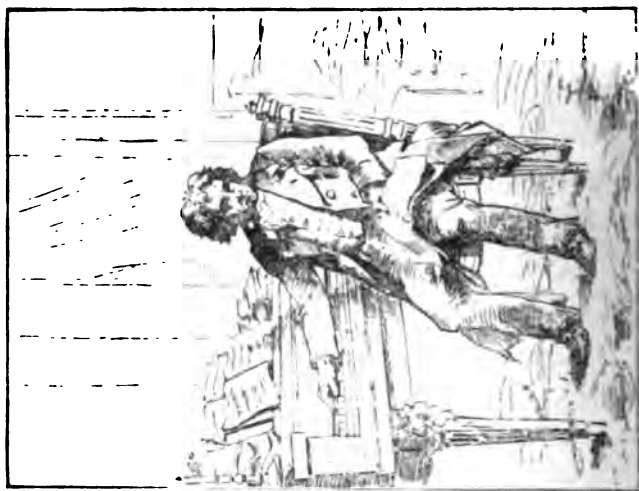


No. 338. "*Misery and mercy.*" FREDERICK GOODALL, R.A.  $9\frac{1}{2} \times 10\frac{1}{2}$ .

"When Jesus had lifted up himself, and saw none but the woman, He said unto her, Woman, where are those thine accusers? hath no man condemned thee? She said, No man, Lord. And Jesus said unto her, Neither do I condemn thee: go, and sin no more."—*St. John viii. 10, 11.*



No. 351. "*Saturday afternoon: East London.*" CHARLIE W. WYLLIE.  $30 \times 50$ .



No. 849. "Beethoven." CARL SCHLOSSER.  
77 X 53.



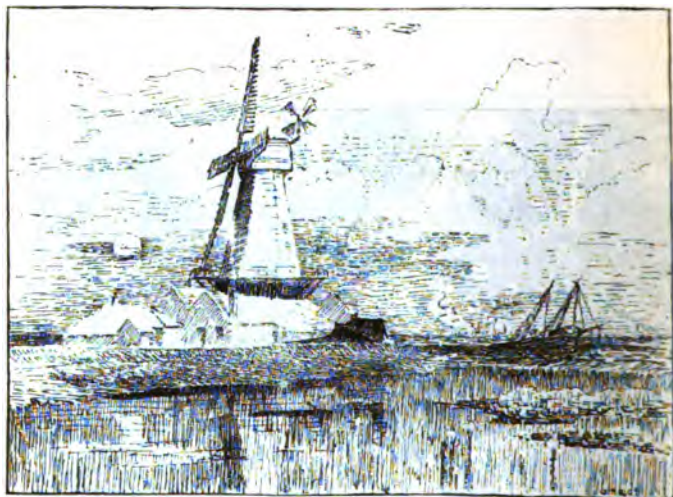
No. 858. "Rashleigh and Francis Osbaldiston."  
J. KNOX FERGUSON.  
76 X 52.



54 X 75.

No. 339. "*The kings of the forest.*" C. E. JOHNSON.





40 X 60.

No. 358. "*Between the setting sun and rising moon.*" MOFFAT P. LINDNER.



36 X 28.

No. 379. "*Jealousy.*" MARIQUITA J. MOBERLY.

Google

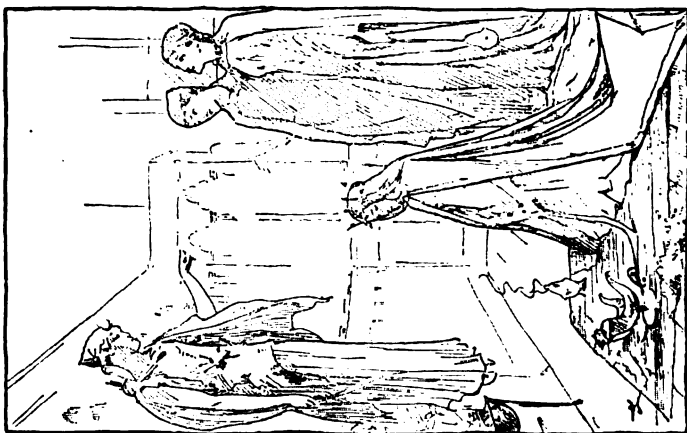




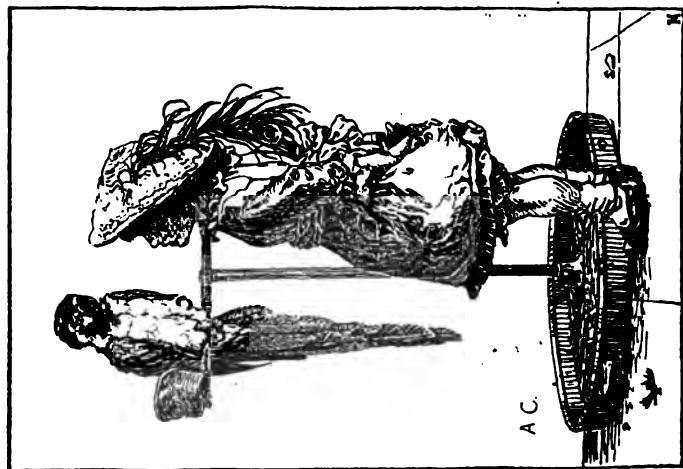
52 X 40

No. 368. "*The minstrel.*" H. STACY MARKS, R.A.

"A love song, or a song of good life?"



No. 386. "Emelle in the Temple of Diana."  
 "The Knight's Tale,"  
 'Canterbury Tales.'—FREDERICK VIGERS.  
 60 X 36.



No. 389. "King Solomon and the Queen of  
 Sheba." SIR ARTHUR CLAY, Bart.  
 60 X 36.

## GALLERY V.



43 X 84.

No. 408. "*Building a British armour-clad: H.M.S. 'Sanspareil'.*"

GERALD M. BURN.

"Till after many a week, at length,  
Wonderful for form and strength,  
Sublime in its enormous bulk,  
Loomed aloft the shadowy hulk!"

*Longfellow's "Building of the Ship."*



4 ft. 3 in. X 6 ft. 3 in.

No. 408. "*Bad news from the front.*" JOHN CHARLTON.

Digitized by Google



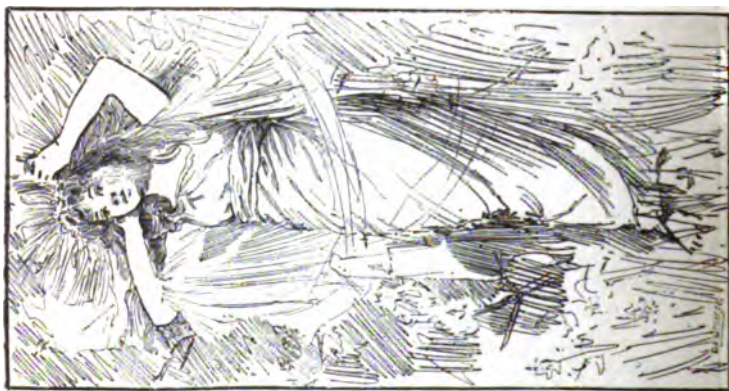
42 x 84.

No. 416. "Kye-Akin." JOHN BRETT, A.R.A.

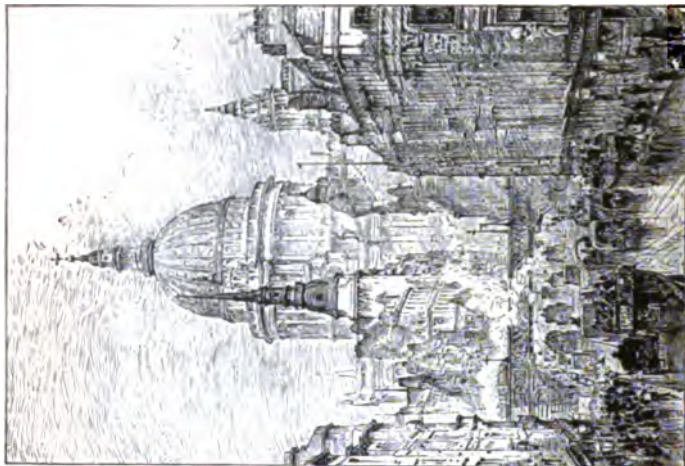


73 x 47

No. 420. "*Hesperia*." FRANK DICKSEE, A.



No. 494. "*The spirit of May.*"  
76 X 40.  
SAVAGE COOPER.



No. 497. "*Ludgate: evening.*" JOHN O'CONNOR.  
63 X 40.  
"Above the smoke and stir of this dim spot  
Which men call earth."—*Milton.*





4 ft. 2 in. X 2 ft. 10 in.

No. 488. "*Corin and Touchstone.*"

FREDERICK BARNARD.



46 X 34

No. 498 "*Peggy and Kitty Hammond.*"

KATE PERUGINI.



54 x 36.

No. 443. "*Crossing a torrent.*" C. E. PERUGINI.No. 452. "*The music lesson.*" GODFREY C. HINDLEY.

Digitized by Google 34 x 52



50 X 70

No. 458. "Napoleon leaving Moscow." ERNEST CROFTS, A.R.A.

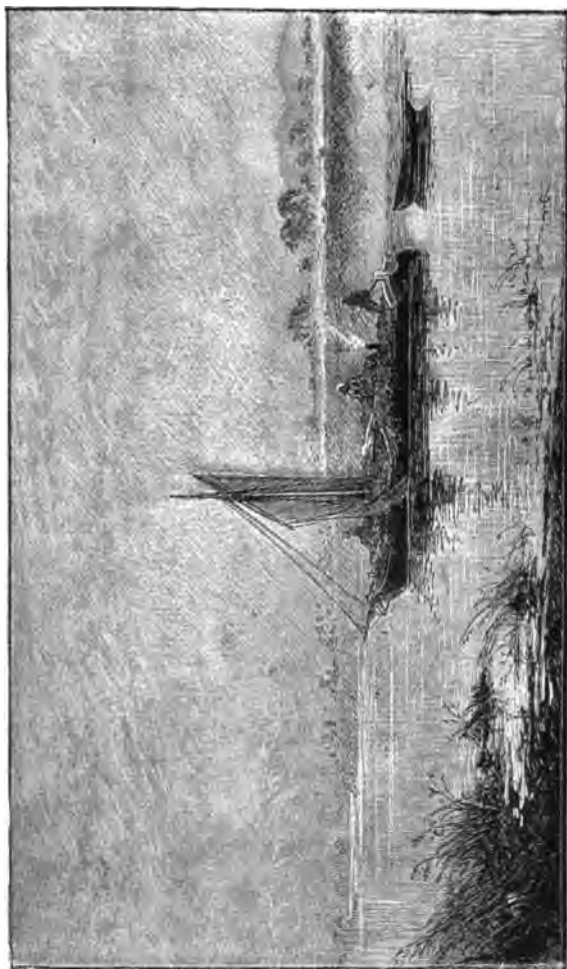


No. 473. "*A new song.*" PERCY R. CRAFT. 30 x 17.

## GALLERY VI.



No. 494. "*Home from the harvest-field.*" HERBERT W. FOSTER.



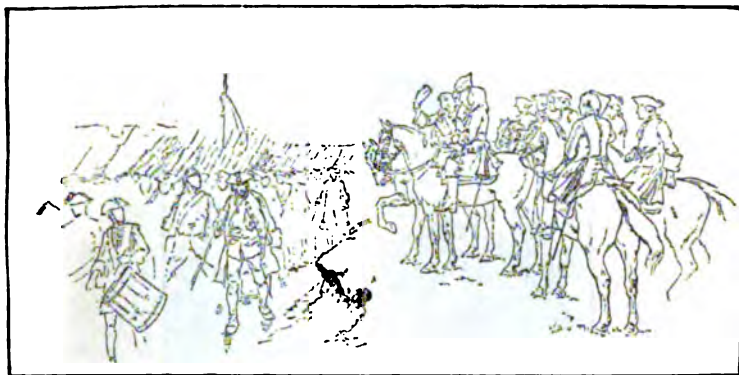
36 X 64.

No. 498. "*The smooth Severn stream.*"—*Milton. B. W. LEADER, A.R.A.*  
(*By permission of Thomas Agnew and Sons.*)



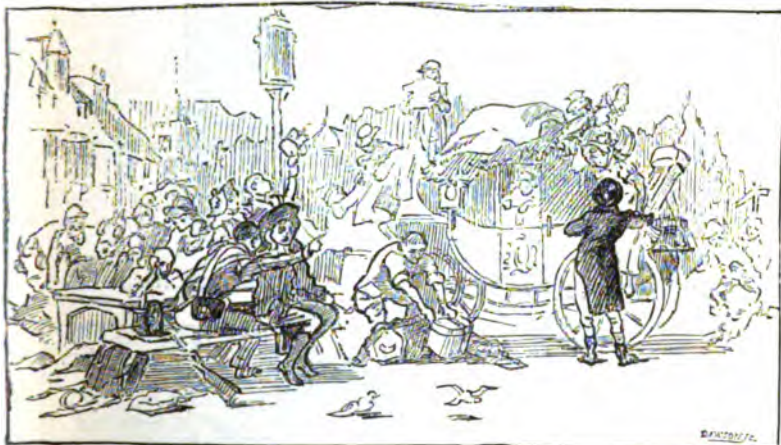
No. 803. "Samson." SOLOMON J. SOLOMON.





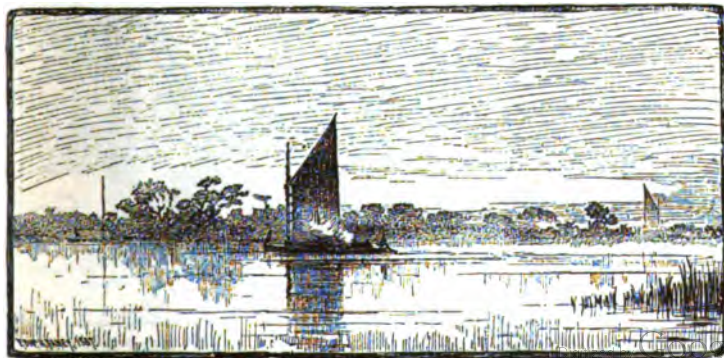
46 X 59.

No. 504. "The garrison marching out with the honours of war: Lille, A.D. 1708." ANDREW C. GOW, A.



42 X 68.

No. 517. "News of a victory." LASLETT J. POTT.



30 X 60.

No. 522. "On the Bure, Suffolk." EDWARD H. FAHEY.



82 x 50.

No. 513. "*Lady Abercromby of Forglen.*" GEORGE E. HICKS.



2 ft. 1 in. x 3 ft. 2 in.

No. 523. "*The magic flute.*" MARIANNE STOKES.

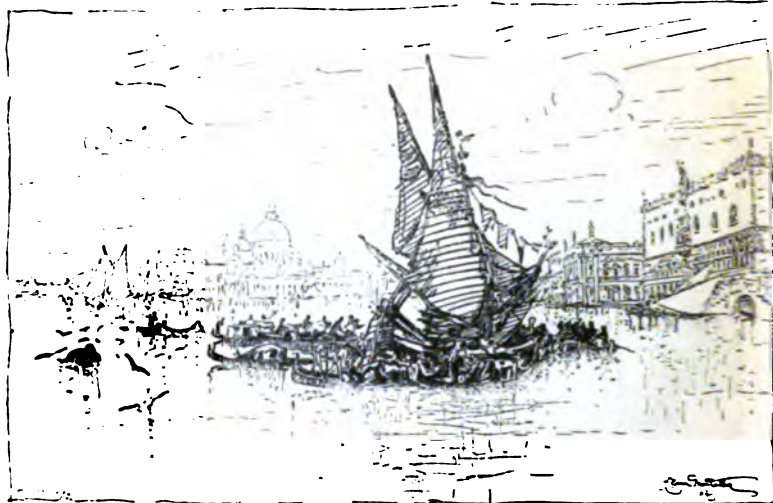


84 X 48.

No. 534. "*Eurydice sinking back to Hades.*" HENRIETTA RAE.



No. 539. "*Running the gauntlet.*" W. FRANK CALDERON. 95 X 53.



36 X 60

No. 540. "Arrival of King Carnival, Venice." CLARA MONTALBA.



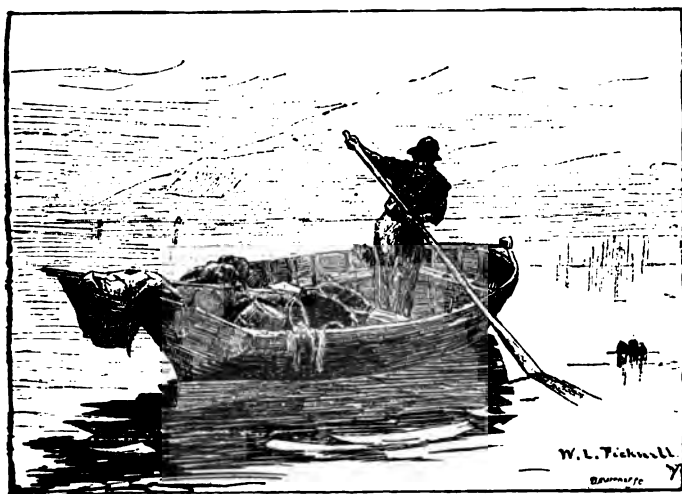
70 X 46.

No. 543. "Their ever-shifting home." STANHOPE A. FORBES.

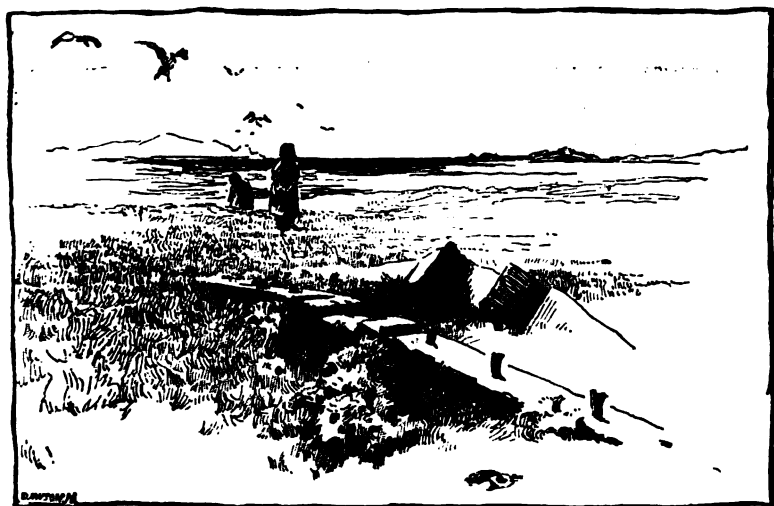


75 X 52

No. 544. "Interior of model soup-kitchen, Euston Road." LIONEL J. COWEN.



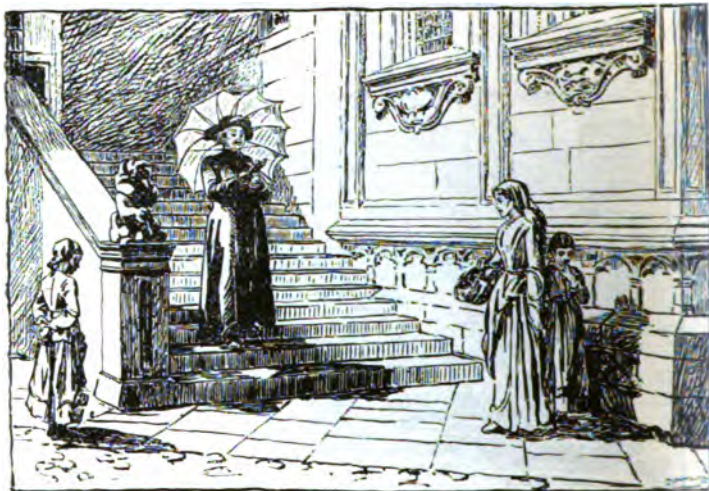
40 X 54

No. 547. "*A toiler of the sea.*" W. L. PICKNELL.

26 X 42.

No. 549. "*Sea swallows.*" BRYAN HOOK.





No. 550. "*His reverence.*" FRANK W. W. TOPHAM. 30 x 44.



No. 554. "*The ruby wine.*" CHARLES C. SETON. 30 x 44.



GALLERY VII.



25 x 36.

No. 563. "*East, west, home's best.*" J. WATSON NICOL.



42 x 60.

No. 576. "*Autumn's gentle tinge of gold :*" Picardy. DAVID MURRAY.



No. 591. "Remembrance" E. BLAIR LEIGHTON. 30 X 40.



No. 588. "Talking trout." J. C. HOOK, R.A. 55 X 40.



50 X 36.

No. 584— ... JANE M. DEALY.

Hush-a-bye, baby, On the tree top;  
When the wind blows The cradle will rock."



36 X 24.

No. 597. "One day 'Good-bye!' met 'How  
d'ye do!'" PHILIP C. SMALLFIELD.



Digitized by Google 36 X 26.

No. 601. "Bless, O God, these Thy gifts to our use," &c. A. CHEVALLIER TAYLER.





40 X 27.

No. 613. "*All-fours.*" ARTHUR W. NORTH.



30 X 52.

No. 621. "*The only son : the return.*" PERCY R. CRAFT.



50 X 60.

No. 637. "*There is a reaper, whose name is Death.*" RUDOLF LEHMANN.

"O not in cruelty, not in wrath,  
The reaper came that day!  
It was an angel visited the green earth,  
And took the flowers away."  
'*The Reaper and the Flowers,*' Longfellow.



30 X 48.

No. 638. "*The last chance.*" WILLIAM RAINEY.



No. 637. "*The Wood-gatherer.*" FRANK E. COX. <sup>44 X 30.</sup>

### GALLERY VIII.



No. 651. "*Breezy Pastures.*" R. HALFNIGHT.

<sup>30 X 50.</sup>





38 X 60.

No. 669. "*The Lower Clyde and Island of Arran: morning.*" DAVID FARQUHARSON.



72 X 56.

No. 654. "*The Challenge.*" S. E. WALLER.

(To be published by Mr. J. P. Mendonça.)



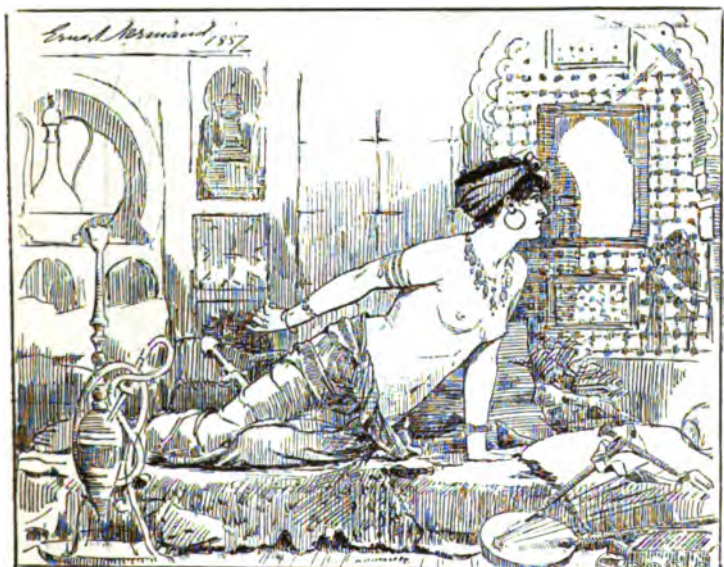
48 x 72.

No. 659. "*The clearness after rain.*" HENRY MOORE, A. R. A



48 x 36.

No. 857. "Seeking fortune." N. CHEVALIER.



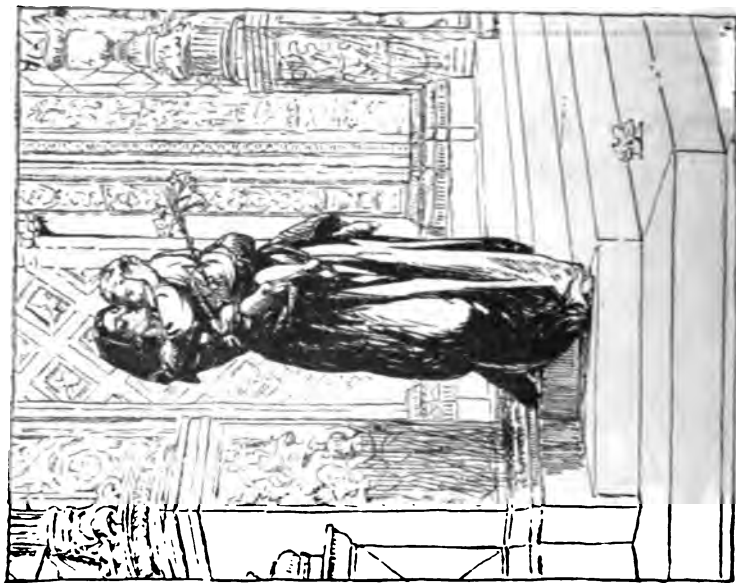
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60 x 76.

No. 860. "Jealousy is cruel as the grave." ERNEST NORMAND.

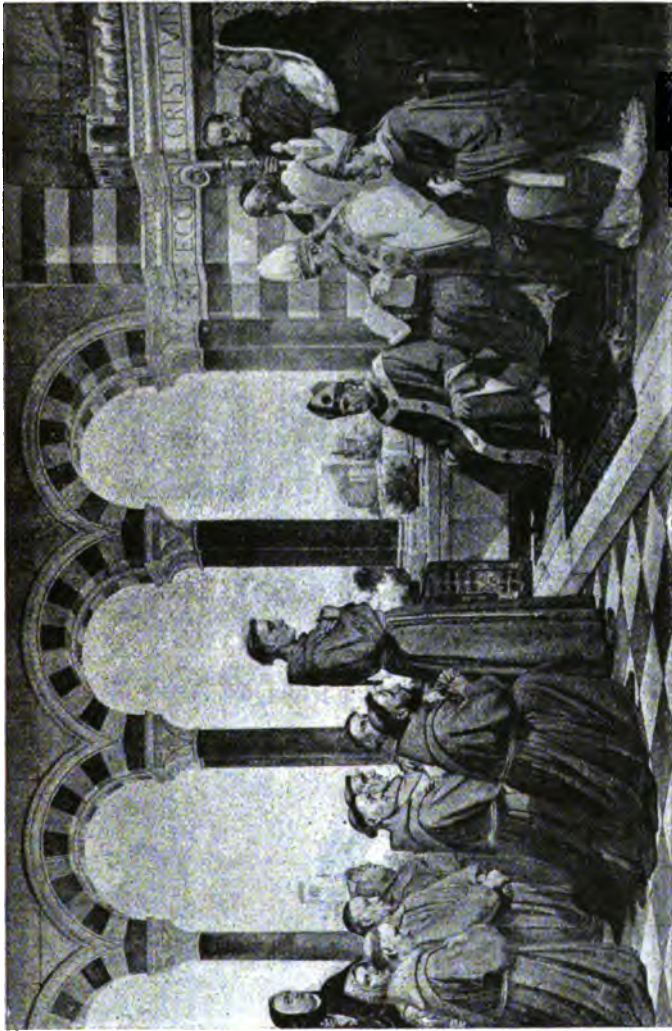


No. 804. "*Lady Milbank.*" WILLIAM CARTER.  
50 X 40.



No. 805. "*La sua festa: 'all that is left to her.'*"  
FRANK W. W. TOPHAM.  
60 X 48.





11 ft. 6 in. X 16 ft. 10 in.

No. 631. "Institution of the Franciscan Order." EDWARD ARMITAGE, R.A.  
(Painted for St. John's Catholic Church, Islington.)



72 X 48.

No. 678. "*Thro' the brambles and the bracken ;*" Ncra, daughter of W. B. Turner, Esq.  
JESSIE MACGREGOR.



No. 682. "*When the glow is in the West,*" FITZJOHN BRENNAN.

Digitized by Google 48 X 72.

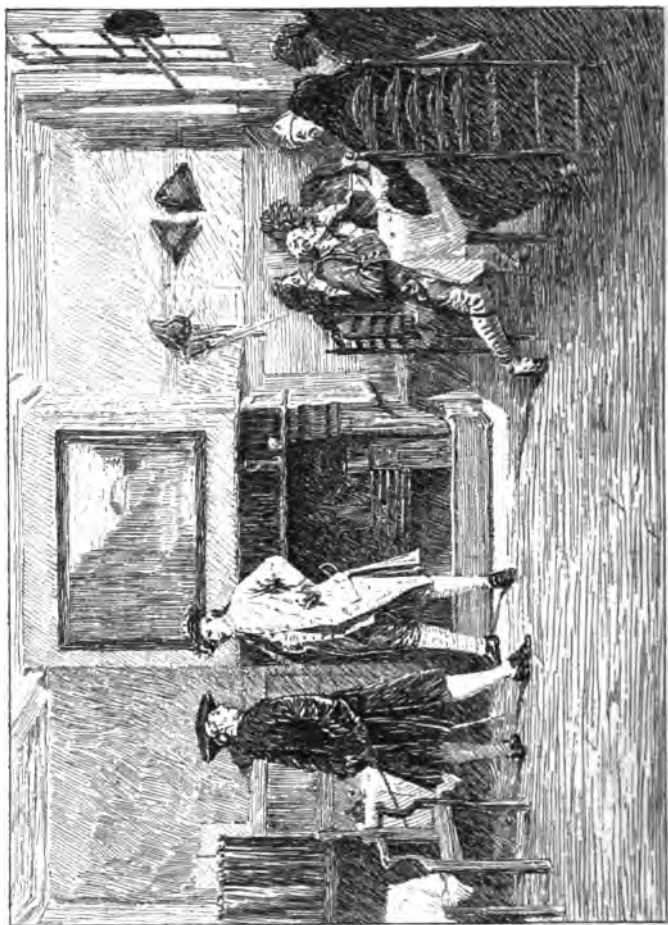




50 X 74

No. 682. "*An April day.*" B. W. LEADER, A.R.A.

|  |  |  |
|--|--|--|
| <p>"Sweet day, so cool, so calm, so bright,<br/>The bridal of the earth and sky,</p> |  | <p>The dew shall weep thy fall to-night,<br/>For thou must die."—<i>Herbert.</i></p> |
|--|--|--|



34 x 47.

No. 701. "*The latest scandal.*" J. SEYMOUR LUCAS, A. R. A.



No. 707. "*Rest and refreshment.*" E. B. S. MONTEFIORE.

89 X 49-



No. 711. "*An alarm.*" PHILIP E. STRETTON.

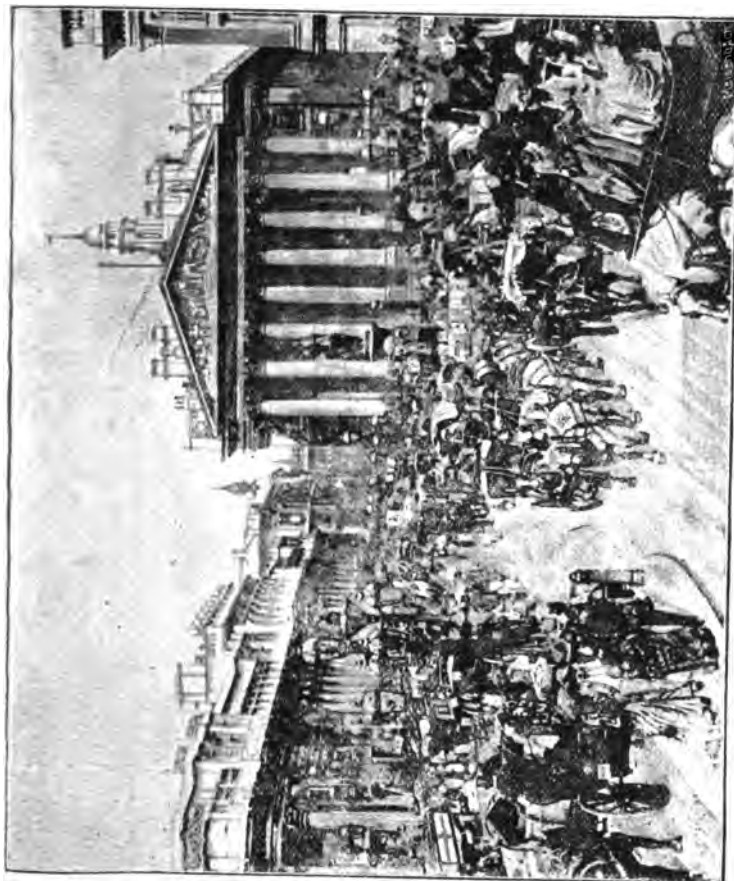
80 X 34-



7½ X 6½.

No 716. "*An incantation.*" Hon. JOHN COLLIER.

GALLERY IX.



24 X 29.

No. 728. "*The Bank.*" WILLIAM LOGSDAIL.



14 X 10.

No. 756. "*For the safety of the public.*"

EDMUND CALDWELL.



15 X 30.

No. 788. "*Lost.*" G. McCULLOCH.





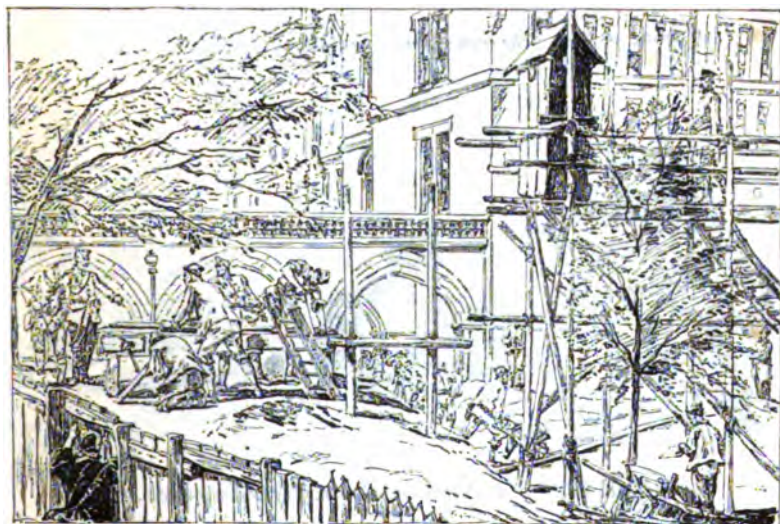
19 X 14.

No. 851. "*Studying his sermon.*"  
CARL SCHLOESSER.



27 X 18.

No. 804. "*The old tortoise.*"  
H. STACY MARKS, R.A.



Digitized by Google 25 X 20.

No. 807. "*Convicts at work, Portsmouth.*" EYRE CROWE, A.R.A.



24 X 18.

No. 859. "*This is the way we wash our clothes.*" G. D. LESLIE, R.A.



25 X 34.

No. 885. "*A literary lover.*" E. BLAIR LEIGHTON.

# GALLERY X.



No. 908. "*The haven under the hill.*" ROBERT W. ALLAN. 34 X 54.



No. 914. "*The return of the prodigal in the year of the Great Plague, 1665.*" ELLEN CLACY. Digit 42 X 27. Google





52 x 84.

No. 924. "*Memories.*" YEEND KING.

58 x 83.

No. 923. "*First Communion.*" S. M. FISHER.



No. 927. "*Idlesse.*" T. B. KENNINGTON.

25 X 39



No. 929. "*In the glade.*" ARTHUR LEMON.

24 X 35.



60 x 30.

No. 935. "*La Mascotte.*" LEONE SUTHERS.No. 940. "*In the forest of Arden.*" ARTHUR HUGHES.

26 x 42.



GALLERY XI.



53 X 43.

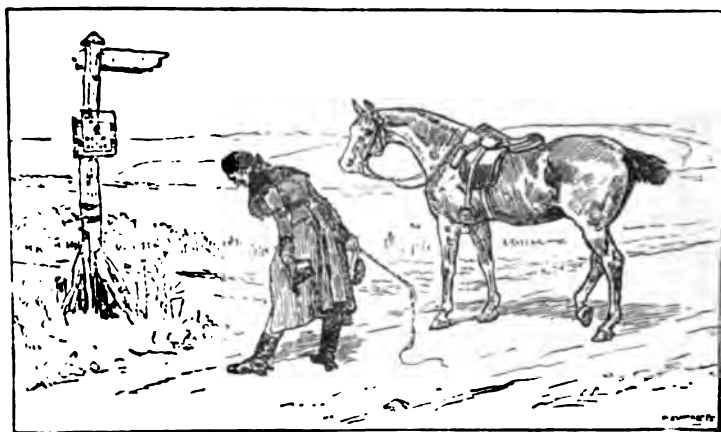
No. 970. "*Mrs. J. R. Paton and daughter.*" P. R. MORRIS, A.R.A.



Digitized by Google

42 X 35.

No. 969. "*And the story of the mouse came true.*" G. HILLYARD SWINSTEAD.



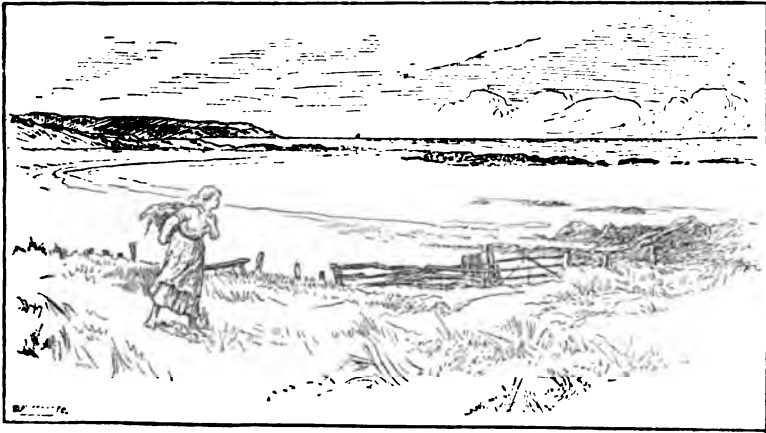
No. 984. *"Your humble servant."* J. C. DOLLMAN.

31 X 52.



No. 985. *"An afternoon in February."* ADRIAN STOKES.

36 X 48.



No. 990. "*Beneath blue skies.*" COLIN HUNTER, A.R.A.

30 X 60



No. 995. "*Jack's as good as his master.*" W. MAW EGLEY.

26 X 31.



4 ft. x 5 ft.

No. 997. "*Scene from 'Rob Roy.'*" HARRINGTON MANN.

D 69 x 45.

No. 1016. "*A Naiad.*" HENRIETTA RAE.



No. 1023. "*Ice-fall of the Gepatsch Glacier, Tyrol.*" EDWARD T. COMPTON. 36 X 58.



No. 1024. "*Going to town.*" ALICE HAVERS. 38 X 60.



48 X 34

No. 1026. "*The Vicar of Wakefield.*" ARTHUR L. VERNON.

54 X 138

No. 1031. "*Widowed.*" HERBERT SCHMALZ.

"Again she spoke :—' Where is my Lord the King ?'  
 And closing round a deeper silence seemed  
 To hold the host.—' Where is thy Father, boy ?'—  
 Nor answered but the hoarse horns hardly blown  
 From shore to sea :—and 'low' before her bowed  
 His head the Prince, and all around stood dumb."

(This picture will be published by Messrs. Buck and Reid, New Bond Street.)

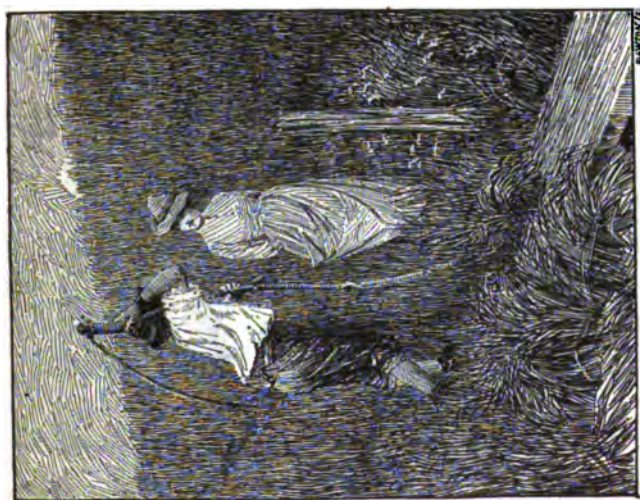




48 X 34

No. 1038. "*Watching for the boats.*"

WILLIAM E. NORTON.



44 X 34

No. 1042. "*By unfrequented ways.*"

W. HENRY GORE.



26 X 43.

No. 1046. "King Coal." W. L. WYLLIE.

## SCULPTURE.



No. 1798. "*Young bull and herdsman ;*" life-size, marble. J. E. BOEHM, R.A.



No. 1946. "*Ladas, the Spartan runner, dying at the goal.*"  
(HENRY H. ARMSTEAD, R.A.)



No. 1944. "*Peace*;" statuette. E. ONSLOW FORD.



No. 1921. "*Pigeons*;" statuette,  
wax. W. R. STEPHENS.



No. 1847. "*Dawn*."  
EDITH GWYN JEFFREYS.



No. 1943. "*The late Rt. Rev. Bishop Ollivant*;" memorial effigy, marble.  
To be placed in Llandaff Cathedral. HENRY H. ARMSTRAD, R.A.





No. 1827. "*Charles Wyndham as David Garrick*;" statuette.  
C. B. BIRCH, A.



No. 1799. "*Portrait of a lady*;"  
HENRIETTA S. MONTALBA.



No. 1855. "*The story of Psyche*;" panel. HARRY BATES.



No. 1809. "*Summer*;" statue, bronze. GEORGE A. LAWSON.

Under Revision.]

# Academy Notes

## 1888

WITH

*Facsimiles of Sketches by the Artists.*

EDITED BY

HENRY BLACKBURN,

AUTHOR OF

"BRETON FOLK," "ARTISTS AND ARABS," "MEMOIR OF R. CALDECOTT," ETC.,  
AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



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London:

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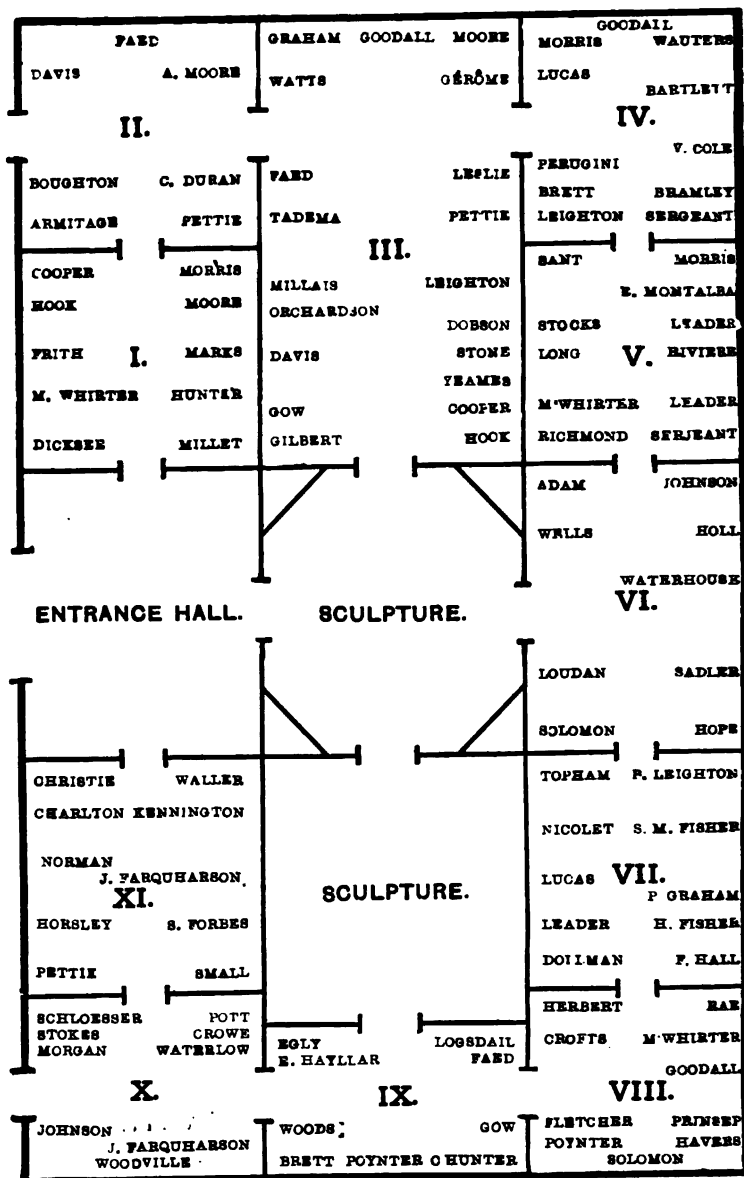
MAY 1888.

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# PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



\* \* The Exhibition opened on Monday, May 7th, for three months.



No. 1983. "*The last arrow.*" ADRIAN JONES.

---

## No. XIV. 1888.

---

The Editor desires to remind the public that "ACADEMY NOTES" is not a Catalogue of the Royal Academy Exhibition. The original plan of the book (which made its success in 1875) remains unaltered, and is best described in the preface to the number for that year, viz. :—

"The purpose of 'ACADEMY NOTES' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting to distant readers. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not intended specially as works of art. The omission of sketches of a few important pictures is due to some objection on the part of the owners.

In order to publish on the opening day of the Exhibition, the illustrations are now printed separately at the end of the book.

103, VICTORIA STREET, WESTMINSTER.  
7th May, 1888.

# LIST OF ILLUSTRATIONS.

|                       | PAGE    |                       | PAGE   |                       | PAGE    |
|-----------------------|---------|-----------------------|--------|-----------------------|---------|
| ABRAHAM, R. J. . . .  | 47      | FRY, SAMUEL . . .     | 119    | PETTIE, J., R.A. . .  | 37, 109 |
| ALLAN, ROBERT, W. .   | 89      | GARTIN, NORMAN .      | 64     | POTT, J. LASLETT . .  | 105     |
| ARMITAGE, E., R.A. .  | 29      | GASCOYNE, GEORGE .    | 54     | POYNTER, E. J., R.A.  | 97      |
| AUMONIER, J. . . .    | 76      | GILBERT, ALFRED, .    |        | PRINCEP, VAL C. . .   | 91      |
| BARTLETT, W. H. . .   | 51      | A.R.A. . . . .        | 117    | RAE, HENRIETTA . .    | 87      |
| BATES, DAVID . . .    | 102     | GILBERT, SIR J., R.A. | 42     | RATTRAY, W. . . .     | 77      |
| BERKELEY, STANLEY .   | 115     | GOODALL, F., R.A. .   | 49     | RIMINGTON, ALEX. W.   | 116     |
| BIRCH, C.B., R.A. . . | 118     | GOW, ANDREW C., . .   |        | RIVIERE, B., R.A. . . | 59      |
| BOGLE, LOCKHART . .   | 22      | A.R.A. . . . .        | 43     | ROUSE, R. W. A. . .   | 70      |
| BOUGHTON, GEORGE .    |         | GRAHAM, P., R.A. . .  | 36, 78 | SADLER, W. DENDY .    | 69, 87  |
| H., A.R.A. . . . .    | 30      | HALL, FRED . . . .    | 80     | SAINT, JAMES, R.A. .  | 27      |
| BRAMLEY, FRANK . .    | 54      | HAINES, ALICE . . .   | 94     | SAINTON, C. P. . . .  | 91      |
| BRETT, JOHN, A. . .   | 55, 98  | HEMY, TOM M. . . .    | 60     | SCANNELL, EDITH . .   | 47      |
| BROWN, A. K. . . .    | 112     | HILLINGFORD, R. . .   | 100    | SCHLOSSER, CARL . .   | 104     |
| BUCKNALL, E. P. . .   | 64      | HOLL, FRANK, R.A. .   | 35     | SCHMALZ, HERBERT .    | 71      |
| CALDERON, P. H., R.A. | 42      | HORSLEY, WALTER C.    | 110    | SCHOLDERER, OTTO .    | 72      |
| CALDERON, W. F. . .   | 76      | HUGHES, ARTHUR . .    | 88     | SIMMONS, J. DEANE .   | 84      |
| CALTHROP, CLAUDE .    | 79      | HUNT, THOMAS . . .    | 82     | SIMONDS, GEORGE . .   | 120     |
| CANZIANI, LOUISA S. . | 44      | HUNTER, COLIN, . .    |        | SKIPWORTH, F. M. .    | 101     |
| CARLAW, JOHN . . .    | 70      | A.R.A. . . . .        | 28     | SMITH, CHARLES . . .  | 34      |
| CARR, DAVID . . . .   | 61      | JOHNSON, C. E. . . .  | 65     | SOLOMON, J. SOLOMON   | 93      |
| CHARLTON, JOHN . .    | 113     | KAVANAGH, JOSEPH M.   | 111    | STARLING, ALBERT . .  | 67      |
| CLARK, JOSEPH . . .   | 61, 171 | KENNINGTON, E. B. .   | 115    | STEWART, CHARLES .    | 113     |
| COLE, VICAT . . . .   | 53      | KING, YEEND . . . .   | 33, 92 | STOCKS, ARTHUR . .    | 62, 104 |
| COMPTON, E. T. . . .  | 114     | LAWES, C. B. . . .    | 120    | STOKES, ADRIAN . . .  | 103     |
| COOPER, SAVAGE . . .  | 95      | LEADER, B. W., . . .  |        | STONE, MARCUS, R.A.   | 40      |
| COOPER, THOMAS G. .   | 50      | A.R.A. . . . .        | 58, 83 | STOREY, G. A., A.R.A. | 23      |
| COOPER, T. SIDNEY, .  |         | LEIGHTON, E. B. . .   | 55, 75 | STRETTON, PHILIP E.   | 66      |
| R.A. . . . .          | 41      | LEIGHTON, SIR F., .   |        | TAYLOR, A. C. . . .   | 24      |
| CRAFT, PERCY R. . .   | 20      | BART, P.R.A. . . .    | 38     | THOMSON, LESLIE . .   | 94      |
| CROFTS, ERNEST, A. .  | 96      | LEMON, ARTHUR . . .   | 92     | THORNYCROFT, H., .    |         |
| CROWE, EYRE, A. . .   | 107     | LESLIE, G. D., R.A. . | 36     | A. . . . .            | 119     |
| DAVIS, H. W. B., . .  |         | LOYD, STUART . . .    | 90     | TOFT, ALBERT . . . .  | 117     |
| R.A. . . . .          | 31, 44  | LOGSDAIL, WILLIAM .   | 73     | TOPHAM, FRANK W. .    |         |
| DICEY, FRANK . . . .  | 79      | LONG, EDWIN, R.A. .   | 63     | W. . . . .            | 86      |
| DICKSEE, F., A.R.A. . | 21      | LUCAS, SEYMOUR . .    | 85     | TUKE, HENRY S. . . .  | 24      |
| DICKSEE, HERBERT . .  | 52      | MACKENZIE, K. . . .   | 69     | WAITE, EDWARD W. .    | 34      |
| DOBSON, W. C. T., . . |         | MACWHIRTER, J., A. .  | 88     | WALKER, A. G. . . .   | 118     |
| R.A. . . . .          | 39      | MANTON, G. GREN-      |        | WALLER, S. E. . . .   | 111     |
| DOLLMAN, J. C. . . .  | 81      | VILLE . . . . .       | 60     | WALTON, FRANK . . .   | 82      |
| EAST, ALFRED . . . .  | 67      | MARKS, H. STACEY, .   |        | WARRENER, W. T. . .   | 84      |
| EGLEY, W. MAW . . .   | 49      | R.A. . . . .          | 26     | WATERHOUSE, J. W., .  |         |
| EMMS, JOHN . . . .    | 72      | MARSHALL, CHARLES .   |        | A.R.A. . . . .        | 68      |
| FAED, THOMAS, R.A. .  | 46      | E. . . . .            | 50     | WATERLOW, E. A. . .   | 32, 108 |
| FAHEY, EDWARD H. .    | 100     | MONTALBA, H. . . .    | 117    | WEGUELIN, J. R. . . . | 62      |
| FARQUHARSON, J. . .   | 101     | MONTALBA, HILDA . .   | 22     | WELLS, HENRY T., .    |         |
| FISHER, S. MELTON . . | 77      | MOORE, H., A.R.A. .   | 25, 33 | A.R.A. . . . .        | 45, 74  |
| FLETCHER, BLAND-      |         | MORGAN, FRED . . .    | 102    | WHITE, JOHN . . . .   | 90      |
| FORD . . . . .        | 95      | MORRIS, P. R., R.A. . | 48     | WILKINSON, ELLIS . .  | 103     |
| FORBES, STANHOPE A.   | 116     | MURRAY, DAVID . . .   | 106    | WOOLMER, T., R.A. .   | 118     |
| FOSTER, H. W. . . .   | 32, 99  | NORMAND, ERNEST .     | 112    | WYLLIE, C. W. . . .   | 86      |
| FOSTER, W. GILBERT .  | 66      | OULESS, W. W., R.A.   | 56     | YEAMES, W. F., R.A.   | 40      |
| FRAMPTON, G. G. . .   | 119     | PERUGINI, C. E. . .   | 57     | YGIASIAS, VINCENT .   |         |
| FRITH, W. P., R.A. .  | 23      | PERUGINI, KATE . .    | 98     | P. . . . .            | 51      |

[The works of Sir John Millais, Bt., L. Alma-Tadema, R.A., and W. Q. Orchardson, R.A., are not illustrated, by desire either of the owner or of the artist.]



## ACADEMY NOTES, 1888.

### GALLERY I. [Illustrations, pp. 21-28.]

THE one hundred and twentieth Summer Exhibition of the Royal Academy contains 2077 works, including oil paintings, water-colours, miniatures, etchings, drawings, engravings, architectural drawings and sculpture.

The principal positions in the first gallery are occupied by Mr. W. P. Frith (26) and Mr. H. Stacy-Marks (69).

The first in order of the Catalogue, commencing on the South side of the door, is—

No. 1, "*Lorna Doone*," MARAQUITA J. MOBERLEY.

No. 5, "*Within the shadow of the Church*," F. DICKSEE, A.

Young priest looking at a lady leading a child; green leaves against grey cathedral walls; bright sunshine; red rose trees; altar and stained window seen through open door (*sketch*, p. 21)

No. 6, "*Yellow and Grey*," DAVID FARQUHARSON.

No. 9, "*A Mouse*," MADELAINE IRWIN.

No. 14, "*The meeting of the waters*," COLIN HUNTER, A.R.A. Mr. Hunter's principal picture is No. 76 on the opposite wall.

No. 15, "*No wife*," G. A. STOREY, A.R.A. (*sketch*, p. 23).

"I pray you, *senorita*, take pity on a poor padre, who, alas! has no wife to help him out of his difficulties."—"*Spanish Interiors*."

No. 16, "*A crofter's home, Skye*," LOCKHART BOGLE (*sk.*, p. 22).

No. 18, Portrait of "*Mrs. John Power White*," HAL LUDLOW.

No. 20, "*Birch-wood near the sea*," JOHN MACWHIRTER, A.R.A. Next on the line is a portrait lately painted in Berlin: No. 21, "*Prince Von Bismarck*," W. B. RICHMOND, A.R.A.

No. 22, "*Sir Andrew Clark, Bart., M.D., F.R.S., LL.D.*," FRANK HOLL, R.A. Presented by his friends of the London Hospital and Medicine School. There are eight portraits by this artist, one sketched on p. 35.

No. 23, "*Weary*," RALPH HEDLEY.

No. 24, "*Tenants of the wastes*," VAL DAVIS. Two swans.

No. 25, "*Floods in the Thames valley*," J. HERBERT SNELL.

In the centre of the wall is a picture by the popular painter of the "*Derby Day*," &c.; one of the few artists who depict modern life in cities.

No. 26, "*Poverty and Wealth*," W. P. FRITH, R.A. Lady in carriage buying Noah's ark; on the right poor children buying débris of fish (*sketch*, p. 23).

No. 27, "*Sir Bradford Leslie, K.C.I.E.*," G. D. LESLIE, R.A.

No. 28, "*The Attorney-General, Sir R. E. Webster, Q.C., M.P.*," FRANK HOLL, R.A.

No. 29, "*Low tide gleanings*," JAMES C. HOOK, R.A. Children among rocks and wet sand. (One of four pictures by this artist; see Nos. 148, 160, 254.) (*No sketch.*)

No. 33, "*A Gipsy girl of Seville*," J. B. BURGESS, A.R.A. Pink dress; yellow shawl; hands crossed.

Next are two chess pictures—

No. 34, "*Check*," FRANK BOURDILLON.

No. 38, "*A hopeless case*," GEORGE G. KILBURNE.

No. 40, "*On the Thanet Cliffs in time of peace*," T. SIDNEY COOPER, R.A. Cattle and cannon.

No. 45, "*A dress rehearsal*," A. CHEVALLIER TAYLER (*sk.*, p. 24).

No. 48, "*Still-life*," OTTO SCHOLDERER.

No. 49, "*Venetian Lace-Workers*," ROBERT H. BLUM. Girls making pillow lace; blinds drawn; glare outside.

No. 51, "*Castles in the air*," ARTHUR J. ELSLEY. Girl and dog.

Next is an interesting landscape—

No. 52, "*Spring, joyous spring!*" TOM LLOYD. Children with sheep on seaside pasture. Wide stretch of sea beyond.

No. 55, "*Dreary November*," R. W. A. ROUSE.

No. 56, "*May, daughter of Col. E. R. Berry*," P. R. MORRIS, A.

No. 57, "*Her favourites*," L. C. NIGHTINGALE. Lady, in pink dress, on steps by a water gate, looking at two swans; the face should be noticed.

No. 61, "*Mrs. John Hargreaves*," A. STUART WORTLEY. Presented to her husband by the South Berkshire Hunt.

No. 62, "*Nearing the Needles: return of fine weather after a gale*," HENRY MOORE, A.R.A. Cliffs of Sun-corner (715 ft. high) seen in sunlight across blue rollers (*sketch*, p. 25).

Next on the line is a small upright picture of a child reading; pink frock, and dark hat.

No. 63, "*A schoolgirl*," LUKE FILDES, R.A. Diploma work, deposited on his election as an Academician (*no sketch*).

Above is a work, reminding us very forcibly of Mr. Herkomer's "Last muster"—

No. 68, "*In time of peace*,—soldiers in church, R. G. HUTCHISON.

No. 69, "*From sunny seas*," H. STACY MARKS, R.A. Midshipman pointing out on the chart his voyages to an old gentleman with spectacles who holds compasses; blue table cloth (*sk.*, p. 26).

No. 70, "*The soul's awakening*," JAMES SANT, R.A. Half length; girl reading white bible (*sk.*, p. 27); green dress, gold embroidered.

No. 76, "*Fishers of the North Sea*," COLIN HUNTER, A. (*sk.*, p. 28.)

No. 77, "*Hard apart! a critical moment*," M. D. W. ROBINSON.

No. 81, "*A love-letter*," F. D. MILLET. Old fashioned interior;

old gentleman at breakfast-table; girl stands holding letter. One of the interesting pictures in this gallery for style and quality.

On the last wall is—89, "*Medea the Sorceress*," VAL C. PRINSEP, A.R.A. Nearly life-size figure in a gloomy wood, gathering toadstools, gleam of light on serpent hanging in tree.

No. 90, "*Idolatry*"—a woman and child—JULIUS LUZ.

No. 91, "*Playmates*"—child and kitten—JOSEPH CLARK.

Other pictures noted in this gallery are—No. 2, "*The goat-herd*," FRANCES BANNERMAN; No. 3, "*Moonlight on the terraces, Algiers*," FREDERIC A. BRIDGMAN; No. 12, "*A market woman, Dordrecht*," HILDA MONTALBA; No. 37, "*From the beach, Brighton*," J. FRASER; No. 39, "*When the evening sun is low*," SIDNEY PIKE; No. 42, "*Evening*," HERBERT LYNDON; No. 43, "*The old lock Stratford-on-Avon*," A. GLENDENING, JUN.; No. 65, "*Portrait of a child playing the violin*," A. DAMPIER MAY; No. 72, "*Carmen*," BARNARD ROOKE; No. 74, "*In Port St. Mary: gale of November 1st, 1887*," EDWARD JENNINGS; No. 86, "*Gather the roses while ye may*," HARRIETT SUTCLIFFE.

## GALLERY II. [Illustrations, pp. 29–33.]

The first on the line—

No. 95, "*A siren*," EDWARD ARMITAGE, R.A. (*sketch, p. 29*).

The legend carved in the frame runs thus:

NHA KATAΣTHZON INA NQITEPHN OTI AKOTZH

No. 96, "*Making a clean sweep of him*," JOHN WHITE. Girls with mop about to scatter water over a sweep.

No. 99, "*The dusky night rides down the sky*," ALICE HAVERS.

No. 100, "*The empty chair*," PERCY R. CRAFT (*sketch, p. 29*).

No. 101, "*Field-Marshal Sir R. J. Dacres, G.C.B.*," P. R. MORRIS, A.R.A.

The centre picture on the west wall is—

No. 102, "*A golden afternoon: Isle of Wight (near Luccombe)*," GEORGE H. BOUGHTON, A.R.A.

A large landscape, autumn tints, sheep driven by man and boy. The cliffs of Sandown bay seen across blue sea (*sketch, p. 30*).

No. 106, "*Royal captives*," J. S. NOBLE. Two tigers.

No. 107, "*The Earl of Harewood*," EDWARD J. POYNTER, R.A.

Over the door is—No. 108, "*Juliet*," KATE G. HASTINGS.

No. 110, "*Happy*" (head of lady), B. G. HEAD.

No. 111, "*By the waters of Babylon*," T. B. GARVIE.

No. 114, "*Approach to the Beallock-na-ba, Applecross*," H. W. B. DAVIS, R.A. (A large landscape with red deer (*sketch, p. 31*)).

No. 117, "*Julia banished, Capri*," SOPHIE ANDERSON. Cream-colour dress, Pompeian background, brazen tripod.

No. 120, "*Henpecked*," R. MORLEY.

No. 121, "*Wolf! wolf!*"—Fable, E. A. WATERLOW (*sketch*, p. 32).

No. 122, "*Sir John Pender*," of the Eastern Telegraph Co. HUBERT HERKOMER, A.R.A.

No. 123, "*His first dip*," OTTO WEBER. Child walking into sea: the mother seated on a rock.

No. 124, "*Autumn on a Surrey slope*," WILLIAM A. ELLEBY.

No. 125, "*Mrs. R. Alston*" (blue curtain), E. R. HUGHES.

The large canvas in the centre of the north wall is one of three pictures by T. Faed, R.A. (*no sketch*.)

No. 126, "*And with the burden of many years*," T. FAED, R.A. Old Highland woman resting with bundle and green umbrella.

No. 127, "*The Rev. the Master of Trinity College, Cambridge*," HUBERT HERKOMER, A.R.A.

No. 131, "*When the boats come in*," ROBERT JOBLING.

Next is one of Mr. Murray's numerous landscapes—

No. 132, "*All adown a Devon valley*," DAVID MURRAY.

No. 133, "*On the Avon above Bedford*," LEONARD M. POWELL.

No. 134, "*Mrs. Anstruther Thomson*," A. BALDRY.

No. 135, "*The village belle*," HERBERT W. FOSTER (*sketch*, p. 32).

No. 139, "*The Riverside*," A. MOORE. Three girls standing with hands joined; delicate green and blue, pale yellow and orange draperies. More variety of colour than is usual with this artist.

No. 141, "*Portrait of himself*," designed for the gallery at Uffizi (*an unfinished work*), E. J. POYNTER, R.A.

### [Door.]

No. 147, "*His Eminence Cardinal Manning*," W. W. OULESS, R.A.

No. 148, "*The bauble boat*," JAMES C. HOOK, R.A.

"The sea being smooth,  
How many shallow bauble boats dare sail."

*Troilus and Cressida*, Act i. scene 3.

No. 149, "*The Rev. Archdeacon Sanders*," ARTHUR HACKER.

No. 150, "*When the evening sun is low*," BLANDFORD FLETCHER.

In the centre, above the portrait of M. Pasteur, is an oval picture—No. 152, "*Juno*," EDWARD ARMITAGE, R.A. In white drapery holding a red robe; purple glow on mountain tops; new moon.

No. 153, "*Monsieur Pasteur*," E. A. CAROLUS-DURAN. Note the painting of this small portrait.

No. 154, "*A breezy day in the Channel*," HENRY MOORE, A.R.A. Moving sky and blue breakers (*sketch*, p. 33).

No. 159, "*Portrait*," J. E. HODGSON, R.A.

No. 160, "*The feast of the osprey*," JAMES C. HOOK, R.A.

Osprey on rock, fishing boats and breakers behind.

No. 161, "*The laird and the lady*," LIONEL C. HENLEY.

On the last wall is a stirring picture—No. 166, "*The clash of steel*," JOHN PETTIE, R.A. A street brawl in middle ages. Lady

in Queen of Scots costume holding back her sweetheart ; people looking out of the doors, others rushing to join the fray.

Others to be noted are—No. 103, "*Ida and Evelyn, daughters of Colonel Verner*," IDA VERNER ; No. 112, "*Little Rudy*," MARGARET K. HARTE ; No. 113, "*Lemons and Jar*," RALPH PRATT ; No. 130, "*Summer afternoon in Glencoe*," DUNCAN CAMERON ; No. 144, "*Mount Sinai from the Plain: Sunrise*" (over the door), H. A. HARPER ; No. 149, "*The Rev. Archdeacon Sanders*," ARTHUR HACKER ; No. 155, "*Count de Torre-Diaz*," WILLIAM CARTER ; No. 156, "*Autumn leaves in fair Spring-time*," JAMES E. GRACE ; No. 157, "*'With yellow blossoms crown'd . . . herself a fairer flower*," JULIA B. FOLKARD ; No. 158, "*A friendly Greeting*," GEORGE A. HOLMES

### GALLERY III. [Illustrations, pp. 34-47.]

The first in the order of the catalogue is—

No. 169, { "*The last recipients of his golden rays,*  
*Were the thick branches of the highest pines,*" } CHARLES SMITH  
 (sketch, p. 34).  
 And near it a small upright picture ; two girls—No. 171, "*Good friends*." Diploma work, MARCUS STONE, R.A.

Next is the one painting by Mr. Watts.—No. 173, "*Dawn*," G. F. WATTS, R.A.

On a rock stands a tall female figure, half turned away, putting off a yellow robe ; a bird is taking flight at her feet ; strong yellow light strikes across the upper part of the figure and sky ; below the mountains are shrouded in purple mist.

No. 179, "*H.R.H. The Prince of Wales, K.G., as an Elder Brother of the Trinity House*." Painted for the Corporation. FRANK HOLL, R.A. (sketch, p. 35).

No. 180, "*Late Autumn*," E. W. WAITE (sketch, p. 34).

No. 183, "*A Norfolk River*," PETER GRAHAM, R.A. (sketch, p. 36).

No. 184, "*Lord R. Churchill*," seated facing spectator, E. LONG, R.A.

No. 188, "*The last of the ebb*," THOS. F. GOODALL. Great Yarmouth, from Breydon Water ; a scheme of blue and grey.

The central picture on the line is—

No. 189, "*David's promise to Bathsheba*,"—1 Kings i., FREDERICK GOODALL, R.A. David, in his old age, reclining on a couch, is supported by a female attendant ; Bathsheba, in orange drapery, kneels on the right ; heavy crimson curtains behind (no sketch).

No. 190, "*Mrs. Cubitt*," JAMES SANT, R.A.

No. 194, "*The Queen's birthday*," children. EMILY M. MERRICK.

No. 195, "*Westward*," HENRY MOORE, A.R.A. Warm light, behind clouds, reflected along the sea—vessels in the distance.

No. 196, "*Study of a child's head*," PERCY SHORT.

No. 198, "*The Right Hon. Sir Reginald Hanson, Bart., Lord Mayor in the year of the Jubilee (1887)*," HON. JOHN COLLIER.

On the right of the foregoing is an interesting little picture by a well-known French artist—

No. 205, "*Le barde noir*," JEAN L. GÉROME, H.R.A. A dark figure, seated, pink drapery. Note the painting of surfaces; especially of the damaged blue tiles, and the hands of the "barde."

No. 206, "*The entrance to Hareslade Cove, Gower*," JOHN BRETT, A.R.A.

No. 207, "*Want to see wheels go wound!*" MAUDE GOODMAN.

[Door.]

Next are two skilful works on the line—

No. 212, "*The child's secret*," G. D. LESLIE, R.A. White panelled room, girl whispering to child; green dress, blue sash, red rug (*sketch*, p. 36).

No. 213, "*Saluting the Cardinal*," HENRY WOODS, A.R.A. Cathedral porch and steps; child kissing hand of cardinal (*no sketch*).

No. 214, "*Innocence*," C. T. GARLAND.

No. 220, "*The traitor*," JOHN PETTIE, R.A.

Old warrior in crimson velvet, with steel breastplate; cardinal in crimson robe; blue cushions; vivid in colour (*sketch*, p. 37).

No. 221, "*Earl Spencer, K.G.*," FRANK HOLL, R.A.

Next is the prominent feature in this Gallery, a large decorative work by the President of the Academy—No. 227, "*Captive Andromache*," SIR F. LEIGHTON, BART., P.R.A.

In centre stands Andromache in dark blue drapery, the robes to the right are yellow and orange and red purple in their prevailing tints, to the left, chiefly blue and grey; purple landscape of rugged hills in the background. After the death of Hector, Andromache is, in fulfilment of the prophecy, a captive in Argos, where she is subjected to the scornful taunts of those among whom she goes to draw water at the Hyperian well (*sketch*, p. 38).

No. 228, "*Sir W. Jenner, Bart., M.D.*" (presentation portrait). F. HOLL, R.A.

No. 232, "*Sunshine and shingle*," WILLIAM RAINEY.

No. 235, "*The wandering minstrel*," W. C. T. DOBSON, R.A. (*sketch*, p. 39).

No. 236, "*In love*," MARCUS STONE, R.A. A girl in white dress sits working on the right; her broad hat with pink ribbons hangs on the seat; apples on green table round the tree (*sketch*, p. 40).

No. 245, "*The royal standard*," W. F. YEAMES, R.A. (*sk.*, p. 40).

No. 246, "*Fording above the fall*," T. S. COOPER, R.A. (*sk.*, p. 41).

No. 253, "*A Portrait*," J. E. HODGSON, R.A.

No. 254, "*The day for the lighthouse*," J. C. HOOK, R.A. Girls and a boy with hampers on wet sand; boats ready to go off.

No. 255, "*Mrs. Forestier Walker*," JAMES SANT, R.A.

[Door.]



- No. 265, "*Effie*," P. H. CALDERON, R.A. (*sketch*, p. 42).  
 No. 266, "*Breaking up the encampment*" (gipsies), SIR JOHN GILBERT, R.A. (*sketch*, p. 42).  
 No. 267, "*Frank Lucas, Esq.*," VAL C. PRINSEP, A.R.A.  
 No. 269, "*A grey day in October*," R. W. A. ROUSE.  
 No. 273, "*A lost cause: flight of King James II. after the battle of the Boyne*," ANDREW C. GOW, A. At the pier of Duncannon. near Waterford; men and horses worn out with their journey; cold grey morning; beacon stands dark against the sky (*sk.*, p. 43).  
 No. 274, "*Miss Burne-Jones* (at a piano)," E. J. POYNTER, R.A.  
 No. 280, "*The way to the sanctuary: on the Crossein, Ross-shire*," H. W. B. DAVIS, R.A. Red deer (*sketch*, p. 44).  
 No. 281, "*A cavatina*," BRITON RIVIERE, R.A.  
 No. 286, "*Her mother's voice*," W. Q. ORCHARDSON, R.A.

" Upon his widowed heart it falls,  
 Echoing a hallowed time."

Old gentleman seated in armchair; tea things beside him, newspaper on lap; his daughter at the other end of room at piano, a gentleman turning her music; lamp-light; conservatory just seen behind the lamp.

Next are two fine examples of the painters.

No. 287, "*Sir W. Cunliffe Brooks, Bart., M.P.*," W. W. OULESS, R.A.

No. 292, "*Murtly Moss, Perthshire*," SIR J. E. MILLAIS, Bart. R.A. A wonderful landscape representing part of the artist's estate; soft long grasses in a swampy moor; pine woods seen across heather; distant hills; under a grey sky with level clouds.

291, "*Daughters of S. G. Sheppard, Esq.*," LOUISA STARR CANZIANI (*sketch*, p. 44).

No. 293, "*Frederick Pitman, Esq.*," W. W. OULESS, R.A.

No. 298, "*The roses of Heliogabalus*," L. ALMA-TADEMA, R.A. The emperor in his pontifical robes as high priest of the sun reclines at the upper table, his mother Saemis and a Roman near her, to the right a group of women. The scene is in the banquet court in the palace of Marcus Aurelius, which is open to the air; behind is seen the blue sweep of the Alban Hills; the velarium overhead, has just been withdrawn, and masses of rose leaves are scattered upon the guests, almost burying them; slaves throw more torrents of rose leaves from above, but are not seen. Note the painting of the head of Frankish chief on the right.

No. 299, "*Mrs. Arthur Street*," H. T. WELLS, R.A. (*sk.*, p. 45).

No. 307, "*A page of Burns*," THOMAS FAED, R.A. (*sk.*, p. 46).

No. 308, "*Christmas morning: Santa Claus's gifts*," W. P. FRITH, R.A. Children in bed.

No. 310, "*For a kiss or two, confess What doth cause this pensiveness*," EDITH SCANNELL (*sketch*, p. 47).

Other pictures to notice in this Gallery are—No. 178, "*Our little gardens, Algiers*," FREDERIC A. BRIDGMAN; No. 183, "*Daughters of Sir Roderick Cameron, Bart.*," G. E. HICKS; No. 197, "*Moorland landscape*," R. G. SOMERSET; No. 217, "*Calliope*," FRANK L. EMANUEL; No. 242, "*Making for port*," ROBERT JOBLING.

No. 251, "*Monckton Marsh*," J. L. PICKERING.

No. 275, "*Walls have ears*," FRED MILLARD; No. 282, "*An outpatient at King's College Hospital*," dogs, J. YATES CARRINGTON; No. 304, "*Winter afternoon*," WALTER GOLDSMITH.

#### GALLERY IV. [Illustrations, pp. 47-57.]

Mr. F. GOODALL and Mr. V. COLE occupy the principal positions.

First in order is a portrait—No. 314, "*Cecil, son of Robert Harrison, Esq.*," JOHN S. SARGENT.

No. 315, "*Our baby king*," MARIE SEYMOUR LUCAS.

No. 316, "*Mrs. A. Sassoon*," HUBERT HERKOMER, A.R.A.

No. 322, "*Euterpe*," EDWARD J. GREGORY, A.R.A. Seated before a harpsichord—blue satin dress and white fan—polished floor.

No. 328, "*Mrs. Lorin A. Lathrop*," P. R. MORRIS, A.R.A. (*sk. p. 48*).

No. 329, "*By the sea of Galilee*," FREDERICK GOODALL, R.A.

"That it might be fulfilled which was spoken by Esaias the prophet, saying, Himself took our infirmities, and bare our sicknesses."—*St. Matthew* viii. 17.

In the quiet eventide the Saviour stands white robed, surrounded by a throng of poor—diseased either in body or mind. The painter has represented a typical group of those who received healing and mercy at their Lord's hands (*sketch, p. 49*).

Above is No. 331, "*Night*," GEORGE M'CULLOCH.

A female figure rising in mist—bats flying—crescent moon.

No. 335, "*Mr. C. Somsee*," EMILE WAUTERS.

No. 337, "*Prince*," a lion, T. G. COOPER (*sketch, p. 50*).

No. 345, "*Mrs. J. A. Fuller Maitland*," W. B. RICHMOND, A.R.A.

No. 348, "*The seal diver : co. Mayo*," W. H. BARTLETT (*sk., p. 51*). Diving for dead seals, which sink on being shot.

No. 348, "*Staithes, Yorkshire*," V. P. YGLESIAS (*sketch, p. 51*).

No. 349, "*The dying lion*," HERBERT DICKSEE (*sketch, p. 52*).

No. 350, "*The Pool of London*," VICAT COLE, R.A. One of the series of pictures illustrating the River Thames from its source to the sea. Note the run of the tide, the colour of the muddy water, and the lighting on the hay barges; to the left huge rusted anchors in the lighter (*sketch, p. 53*).

No. 351, "*A hopeless dawn*," FRANK BRAMLEY (*sketch, p. 54*).

No. 357, "*Mrs. Ernest Moon*," W. B. RICHMOND, A.R.A.

No. 360, "*A stolen interview*," E. B. LEIGHTON (*sketch, p. 55*).

No. 364, "*The Garden of Eden*," F. HAMILTON JACKSON.

No. 365, "*Mrs. Henry G. Marquand*," JOHN S. SARGENT.

No. 366, "*A lemonade-seller : Cairo*," WALTER C. HORSLEY.

- No. 371, "*W. A. Michael, Esq.*," WILLIAM CARTER.  
 No. 372, "*Mistress Anne Page*," JAMES SANT, R.A.  
 No. 373, "*Lady Coleridge*," SIR F. LEIGHTON, Bart., P.R.A.  
 Seated—crimson background.  
 No. 375, "*The Song of the Swain*," G. GASCOYNE (*sketch*, p. 54).  
 No. 379, "*Mrs. Thomas*," W. W. OULESS, R.A. (*sketch*, p. 56).  
 No. 380, "*Missal painters*," ROBERT LITTLE.  
 No. 381, "*Miss Dorothy Ricardo*," ADRIAN STOKES.  
 No. 385, "*George M'Corquodale, Esq.*" EDWIN LONG, R.A.  
 No. 386, "*The earth's shadow on the sky (the rising of the dusk)*," JOHN BRETT, A. Mussel-covered rocks ; dark hills beyond the sea ; pools in the ribbed sand (*sketch*, p. 55).  
 No. 387, "*Trust*," C. BURTON BARBER.  
 No. 393, "*A summer shower*," C. E. PERUGINI (*sketch*, p. 57).  
 No. 394, "*Mrs. Edgar Crookshank*," LOUISA STARR CANZIANI.  
 Other pictures to note in the Fourth Gallery are—No. 317, "*Sons of toil*," EDWARD ELLIOTT ; No. 319, "*In the orchard*," R. J. ABRAHAMS (*sketch*, p. 47 ; No. 320, "*The last strawberry*," GEORGE HARE ; No. 336, "*The reaper's lunch*," FLORENCE A. SALTMER ; No. 344, "*Hush thee, my baby*," CHARLES E. MARSHALL (*sketch*, p. 50) ; No. 352, "*The Bealloch, Kintail, Lochalsh : the Hills of Skye in the distance*," W. BEATTIE BROWN ; No. 354, "*Gleanings*," BRYAN HOOK ; No. 355, "*Near Leigh, Essex*," LESLIE THOMSON ; No. 388, "*Autumn*," FRED. J. C. V. ROUSE ; No. 392, "*The torn frock*," EDITH SCANNELL.

#### GALLERY V. [Illustrations, pp. 58-64.]

The principal positions in this Gallery are occupied by B. Riviere and E. Long.

No. 400, "*Mrs. R. B. Don*," P. H. CALDERON, R.A. ; No. 401, "*Mrs. James Dole and infant daughter*," P. R. MORRIS, A.R.A.

No. 403, "*Playmates*," FRED MORGAN.

No. 406, "*Stoic and Epicure*," JAMES CLARK.

No. 407, "*A Dutch girl*," ELLEN MONTALBA.

On each side of the centre is a landscape by B. W. LEADER, A.

No. 408, "*An English homestead*," B. W. LEADER, A. (*sk.*, p. 58).

No. 409, "*The wife of Jeroboam*," G. G. MANTON (*sk.*, p. 60).

No. 411, "*A Worcestershire lane*," DAVID BATES.

No. 412, "*Francis Barratt, Esq.*," VAL C. PRINSEP, A.R.A.

No. 413, "*Requiescat*," BRITON RIVIERE, R.A.

Warrior ; steel armour ; blue lapis lazuli belt (*sketch*, p. 59).

Above is—No. 414, "*Rescue*," TOM M. HEMY (*sketch*, p. 60).

No. 419, "*The ivy-clad tower*," ERNEST PARTON.

No. 420, "*The Rt. Hon. The Speaker*," HUBERT HERKOMER, A.

No. 421, "*The sands of Aberdovey*," B. W. LEADER, A.R.A. A wide bay with distant hills, silvery light, crisp breakers on the flat sands.

No. 432, "*Mrs. E. D. Boit*," JOHN S. SARGENT.

No. 433, "*Turc en prière*," ALBERT AUBLET.

No. 438, "*The Danaids*," GEORGE W. JOY. Nude figure, with pitcher, standing ankle deep in clear water; other danaids coming through dark ravine; Greek legend incised on frame.

No. 439, "*The Viscountess Hood*," W. B. RICHMOND, A.R.A.

No. 444, "*The toilet of Venus*," CLEM LAMBERT.

No. 446, "*The Siren's rock*," DAVID CARR (*sketch*, p. 61).

No. 447, "*A youthful genius*," JOSEPH CLARK (*sketch*, p. 61).

No. 452, "*Silver sea and silver birches*," J. MACWHIRTER, A.R.A.

No. 453, "*The crown of justification*," E. LONG, R.A. (*sk.*, p. 63).

Among the curious customs of the ancient Egyptians mentioned by Diodorus Siculus, that of judging the dead is especially remarkable. Before an important personage could receive the rites of honourable interment, a trial, typical of that to which his soul would be subjected in the nether world, was conducted in the presence of his mummy. Forty-two assessors sat in judgment upon him, each representing one of the cardinal sins of the Egyptian moral code; accusers came forward from all parts, even from prison. The woman whose affections he had slighted, or who had been ruined by his love; the man whom, justly or unjustly, he had wrecked with punishment or disgrace—all, however, controlled by his power during life—were, after his death, let loose upon his corpse. If the decision of the judges was adverse, a matter of no small importance to the family of the deceased, his body was taken home in disgrace, and stood in a corner of his house. If, however, the accusations were not considered of sufficient weight, and the justification was accorded, the mummy was anointed with oil, and crowned with a wreath of white lotus flowers; it was then placed in an ark on a boat, and carried across the Sacred Lake, to be deposited in the place of tombs opposite.

No. 454, "*F. Lockwood, Esq., Q.C., M.P.*," HERMANN G. HERKOMER.

No. 465, { "Arouya's cheeks, warm as a spring-day sun,  
And lips that, like the seal of Solomon,  
Have magic in their pressure."—*Lalla Rookh*. } J. R. WEGUELIN  
(*sketch*, p. 62).

No. 466, "*Inexorable*," ARTHUR STOCKS (*sketch*, p. 62).

No. 472, "*Home again: H.M.S. 'Serapis'*," GERALD M. BURN.

No. 473, "*The children of Lucas Ralli, Esq.*," JAMES SANT, R.A.

No. 474, "*Progress and poverty*," NORMAN GARSTIN (*sketch*, p. 64).

No. 476, "*Sacred to Venus*," GEORGE L. BULLEID.

Others to notice in this Gallery are—No. 422, "*Sir Humphrey F. de Trafford, Bart.*," JOHN CHARLTON; No. 427, "*Where ignorance is bliss, 'tis folly to be wise*," G. G. KILBURNE, JUN.; No. 428, "*A wandering musician*," ARTHUR BECKINGHAM; No. 430, "*Ellandonan Castle, Lochalsh, Ross-shire*," W. BEATTIE BROWN; No. 431, "*Leonard, youngest son of Alfred Tate, Esq.*," W. R. SYMONDS; No. 434, "*Cupid's birthday: Miss Gladys R. Hoare and her pony*," C. T. GARLAND; No. 435, "*Mrs. Godsell*," H. M. PAGET; No. 437, "*Granite rocks near the Land's End*," HENRY GIBBS; No. 455, "*Our dear departed sister*," WILLIAM

WEEKES ; No. 458, "*Henry Roscoe, Esq.*," HON. JOHN COLLIER ; No. 459, "*Mrs. H. L. Mather*," EDWIN HUGHES ; No. 461, "*An autumn morning*," ALFRED EAST ; No. 463, "*Autumn so pensive in yellow and grey*," TOM GRAHAM ; No. 468, "*The month of falling leaves*," E. P. BUCKNALL (*sketch*, p. 64) ; No. 469, "*Death's mantle*," ALFRED WARD ; No. 470, "*An exhilarating day*," J. BUXTON KNIGHT.

### GALLERY VI. [Illustrations, pp. 65-74.]

The first picture is a large landscape—No. 479, "*Sir Galahad*," C. E. JOHNSON ; riding through a pool in the forest ; autumn tints (*sketch*, p. 65).

No. 480, "*To market in a snow-drift*," T. SIDNEY COOPER, R.A.

No. 482, "*On Duty*," PHILIP E. STRETTON (*sketch*, p. 66).

No. 491, "*Otter hunting: the find*," W. HUNT. Huntsman blowing a horn ; crowd of dogs scrambling from the water.

No. 492, "*A frosty sunset*," ALFRED EAST (*sketch*, p. 67).

No. 493, "*Saved from the sea*," cabin of a smack, A. STARLING (*sketch*, p. 67).

No. 494, "*Comtesse di Rigo*," E. A. CAROLUS-DURAN.

In crimson velvet ; dark grey velvet curtain behind.

No. 498, "*Hart o' Corrie, Skye*," LOUIS B. HURT.

No. 499, "*The Rt. Hon. W. E. Gladstone, M.P.*," F. HOLL, R.A. Standing, leaning on a book, almost in profile ; a most powerful portrait ; sombre in colour ; full of interest and character.

No. 500, "*The Lady of Shalott*," J. W. WATERHOUSE, A.R.A., occupies the central position on the North wall. The Lady of Shalott, with her bright magic web, which hangs over the side, seated in boat, ready to drift down to Camelot ; stormy night coming on ; white drapery, amber coronet ; in the background are willows and water meadows, with the grey castle on the left. A lighted lantern and candles in the boat (*sketch*, p. 68).

No. 501, "*A rehearsal: portrait group*,"—children, J. H. WALKER.

No. 506, "*The Hon. Baron Huddleston in his robes*,"

FRANK HOLL, R.A.

No. 507, "*In the camp of the Amalekites*," W. DENDY SADLER. Cavalier soldiers looking at a brother villager, who joined the Roundheads, and has been made prisoner. A somewhat dark interior—with high fireplace (*sketch*, p. 69).

No. 512, "*Christopher Sly*," SYDNEY MUSCHAMP.

No. 513, "*Low water*," C. THORNELLY.

No. 514, "*A flying visit*," A. W. STRUTT.

No. 515, "*Pasture land, Kent*," R. W. A. ROUSE (*sketch*, p. 70).

No. 516, "*Some winter birds*," RICHARD W. MADDOX.

No. 517, "*Riverside harvest*," J. CLAYTON ADAMS.

No. 518, "*County business*," GEORGE O. REID. Country squires round a table ; panelled room.

No. 532, "*Men were deceivers ever*," HERBERT GANDY. A girl in red robe ; she crushes letter in her hand.

No. 533, "*Hungarian farmyard*," MARIA EGNER.

No. 537, "*Fish sale, Polperro*,"—blue tones, W. MOUAT LOUDAN.

No. 541, "*The finding of the lost sheep*," ALBERT GOODWIN.

"So will I seek out my sheep, and will deliver them out of all places where they have been scattered in the cloudy and dark day."—*Ezekiel* xxxiv. 12.

No. 542, "*Faithful unto death : Christianos ad leones !*"  
HERBERT SCHMALZ (*sketch*, p. 71).

No. 548, "*St. Martin's in the Fields*," W. LOGSDAIL (*sk.*, p. 73).

No. 553, "*Holmbury Hill*," H. T. WELLS, R.A. (*sketch*, p. 74).

No. 567, "*On an East Kent farm*," T. SIDNEY COOPER, R.A.

No. 568, "*The rough road*," J. CLAYTON ADAMS.

Other pictures in this gallery are—No. 489, "*Thirsty*," GEORGE HARE ; No. 490, "*The grey of the morning*," W. GILBERT FOSTER (*sketch*, p. 66) ; No. 502, "*Solitude*," KENNETH MACKENZIE (*sketch*, p. 69) ; No. 508, "*Lady Holker*," JAMES ARCHER ; No. 510, "*Mrs. Charles Sim*," LOUISE JOPLING ; No. 519, "*A day in the woods : portraits of seven sisters*," A. S. COPE ; No. 522, "*The little lovers*,"—on a breakwater, A. M. ROSSI ; No. 523, "*Mrs. Henry Lumley*," S. J. SOLOMON ; No. 524, D. FARQUHARSON ; and No. 527, "*Ben Venue*," ; No. 529, "*Out of work*," RALPH HEDLEY ; No. 530, "*His Lordship's favourites*," JOHN EMMS (*sketch*, p. 72) ; No. 540, "*Rats, Toby !*" G. H. SWINSTEAD ; No. 570, "*The Rev. S. E. Davies*," E. R. HUGHES.

## GALLERY VII. [Illustrations, pp. 75-86.]

The centre of the South Wall is occupied by No. 593, "*Driven by the wind*," PETER GRAHAM, R.A. (*sketch*, p. 78).

First in order is No. 573, "*A call to arms*," E. BLAIR LEIGHTON (*sketch*, p. 75). Costumes of the 17th century—German. Lady in white satin-embroidered dress, man in brown suit—procession leaving the church door.

No. 574, "*The march past*," W. FRANK CALDERON (*sketch*, p. 76).

No. 575, "*Captives*," ARTHUR T. NOWELL. A man, nearly nude, tied to tree ; a knight in armour and an old monk are fastening the arms of a woman, who is also almost nude.

No. 581, "*Morning after the gale*," EDWIN HAYES.

No. 582, "*'Where the burnie rins wimplin' down tae the sea'*," WELLWOOD RATTRAY (*sketch*, p. 77).

No. 583, "*Venetian costume-makers*," S. MELTON FISHER. Girls working ; tones of red and brown against grey wall (*sketch*, p. 77).

No. 592, "*Mrs. Bickerton Evans*," E. J. POYNTER, R.A.

No. 593, "*Driven by the wind*," PETER GRAHAM, R.A. Stormy sea ; green waves and flying foam ; a capsized boat about to be dashed upon the rocks (*sketch*, p. 78).



No. 597, "*Sleep*," FANNY DUNCAN. Girl in bed.

No. 599, "*J. M. Hall, Esq.*," JOHN PETTIE, R.A.

No. 601, "*Summer*," JAMES T. LINNELL.

One on each side of the door are—

No. 619, and No. 624, "*The goose*," FRED HALL (*sketch*, p. 80).

No. 625, "*Waiting a change of the tide*," H. MACBETH-RAEBURN.

No. 630, "*Les misérables*," J. C. DOLLMAN. Cabs in thawing snow (*sketch*, p. 81).

No. 638, "*A summer's day*," B. W. LEADER, A. (*sketch*, p. 83).

A large landscape—representing a hay field full of meadow sweet; a distant farm among large trees; great cumulus clouds.

No. 639, "*Songs of childhood*," ALBERT LUDOVICI.

No. 643, "*Lord Herschell*," HUBERT HERKOMER, A.R.A.

No. 648, "*St. Paul's: the King's visit to Sir Christopher Wren*," SEYMOUR LUCAS, A. (*sketch*, p. 85).

Wren leans upon plans spread on half-carved capital; king Charles II. in black dress stands beside him, and turns to group wherein are historical portraits—Gibbons, Duke of York, Evelyn, and Pepys; red costumes; a mason on the right, his implements upon the floor; note painting of newly-carved stone.

No. 649, "*Archbishop of Canterbury*," HUBERT HERKOMER, A.R.A.

No. 659, "*What's this dull town to me?*" ELLEN CLACY.

No. 660, "*All on a summer's day*," C. W. WYLLIE (*sketch*, p. 86).

No. 661, "*The conscript*," MARGARET I. DICKSEE.

No. 662, "*Captives*," C. W. BARTLETT. Roman soldier offers apple to children.

No. 664, "*The rocky bed of the river*," PARKER HAGARTY.

No. 665, "*Naaman's wife*," FRANK W. W. TOPHAM.

(*sketch*, p. 86.)

Other pictures to be noticed are—No. 585, "*Sunny afternoon*," HUGH WILKINSON; No. 590, "*Lantern light*," MARIANNE STOKES; No. 594, "*Aspasia*," HENRY HOLIDAY; No. 607, "*I primi passi*," HORACE FISHER; No. 609, "*Spring-time*," SCOTT TEMPLE; No. 614, "*Ploughing*," FRANK PATON; No. 616, "*Fern-gathering*," PARKER HAGARTY; No. 617, "*An interior*," EMILY WILLIAMS; No. 636, "*The sculptor's studio*," OSCAR WILSON; No. 637, "*A confession*," W. T. WARRENER (*sketch*, p. 84; No. 642, "*E. Bolitho, Esq., of Trewidden*," S. A. FORBES; No. 644, "*The world renounced*," F. S. WALKER; No. 657, "*Spring blossoms*," FLORENCE SMALL; Green robe.

#### GALLERY VIII. [Illustrations, pp. 87-96.]

The first in order—No. 636, "*Our skipper's cot*," W. G. FOSTER.

No. 667, "*The Thames at Sutton Courtney*," WILLIAM EDEN.

No. 668, *Zephyrus wooing Flora*," HENRIETTA RAE. Opalescent wings ; roses (*sketch* p. 87).

No. 669, "*Old and crusted* ;" dark costumes, white hats, W. DENDY SADLER (*sketch*, p. 87).

No. 670, "*The last of the ebb*," CHARLES W. WYLLIE.

No. 678, "*Fresh pastures*," E. NICHOL.

No. 679, "*Mrs. Wm. Bellville and her daughter, Dorothy*," PHIL R. MORRIS, A.R.A.

No. 680, \* \* \* ARTHUR HUGHES (*see* p. 89).

No. 686, "*Edinburgh*," JOHN MACWHIRTER, A.R.A. (*sk.*, p. 88).

The city lying below the hill, partly veiled in grey smoke ; the castle stands out sharply against the dawn.

In the centre is—

No. 687, "*Lady Grantley* ;" black evening dress, yellow sofa. FREDERICK GOODALL, R.A.

No. 688, "*A golden autumn : eventide*," LOUIS GRIER.

No. 699, "*Leaving the harbour*," R. W. ALLAN (*sketch*, p. 89).

No. 693, "*Strayed*," JOHN WHITE ; sea below the hill (*sk.*, p. 90).

No. 694, "*A mile from the sea* ;" tidal river, S. LLOYD (*sk.*, p. 90).

No. 695, "*Kali mōti*" (Black Pearl), VAL C. PRINSEP, A.R.A. Indian lady putting on her blue robe ; Indian tapestry (*sk.*, p. 91).

No. 696, "*Doves*," CHARLES P. SAINTON (*sketch*, p. 91).

No. 701, "*Grey willows in a hollow down*," with horses, ARTHUR LEMON (*sketch*, p. 92).

No. 702, "*Near Arundel, Sussex*," CLAUDE HAYES.

No. 703, "*Hortus animae*," CHRISTOPHER W. WHALL. An angel with many coloured wings is watering the garden and turning the plants into living souls ; a man sits in the foreground on stones.

No. 708, "*E. Bickerton Evans, Esq.*," E. J. POYNTER, R.A.

On the end wall is perhaps the largest picture in the Exhibition, by the painter of Samson and Delilah of last year—No. 712, "*Niobe*," SOLOMON J. SOLOMON (*sketch*, p. 93). The figures are in shadow, but a bright streak of sunlight falls on the steps behind. The tones are chiefly grey relieved by pale brown, and the purple grey robe on the nearest figure, and the green in the group to the right. There is no visible cause of death in the picture.

No. 715, "*Sylvan solitude*," YEEND KING.

No. 719, "*Early summer* ;" bathers ; LESLIE THOMSON (*sk.*, p. 94).

No. 720, "*But Mary kept all these things, and pondered them in her heart*," ALICE HAVERS (*sk.*, p. 94). A cool interior ; a green bough has come through the open window into the room ; pale tones of green and grey throughout.

No. 728, "*The gentle craft*," BLANDFORD FLETCHER.

No. 729, "*Pigeon-seller, Cairo*," WALTER C. HORSLEY. Dark blue dress, white bird.

No. 736, "*Wild weather, West Hartlepool*," EDWIN ELLIS.

No. 739, "*The promise of the year*," SAVAGE COOPER (*sk.*, p. 95).

No. 740, "*Philip Hecht, Esq.*," PERCY BIGLAND.

No. 741, "*A quiet nap*," GEORGE W. JOY. Eastern lady in red embroidered robes, on a couch.

No. 742, "*John L. Townshend, Esq.*" (of New York), F. HOLL, R.A.

No. 746, "*Marston Moor*," ERNEST CROFTS, A. (*sketch*, p. 96).

Prince Rupert, seated on the ground at dinner with his officers; the first gun has just been fired from the distant hill by the Roundheads; Duke of Newcastle in the coach, which is red and of quaint form; burning village in distance.

No. 751, "*Mandolinata*," EDWARD PATRY.

No. 752, "*An idyll of the ferry*," L. LESLIE BROOKE.

No. 753, "*Jessica*," T. F. DICKSEE.

No. 754, "*Blindman's buff*," A. H. BURR. Old man and children.

No. 755, "*Cullercoats fisherman*," JOHN FRASER. A fishing boat in a nasty sea near rocks; fresh breeze.

No. 756, "*Captives*," W. H. MARGETSON. Roman soldiers have secured a barbarian family; two women are kneeling; man tattooed on breast lies in the sand.

Near the door is No. 761, "*Nazareth*," J. R. HERBERT, R.A.

"Thy own soul a sword shall pierce."—*St Luke*.

"She pondered these words in her heart.

It was an ancient custom among the Jews to entwine green twigs upon their cradles, to attract stinging insects from the sleeper.

Other pictures to notice are—No. 671, "*The happy mother*," ROBERT ALEXANDER; No. 675, "*Age is gurrulous; youth is gay*," ROBERT JOBLING; No. 690, "*A studio brigand*," CHARLOTTE J. WEEKS; No. 700, "*Opinions worth having*," CARLTON A. SMITH; No. 710, "*Portrait of a lady*," WILLIAM LOMAS; No. 714, "*The Brighton express*," IDA LOVERING. Children watching the train pass; No. 722, "*Mrs. Alexander*," LOUIS JOPLING; No. 727, "*In disgrace*," ANNIE A. BEEBE; No. 730, "*Wings of the wind*," A. W. HUNT; No. 745, "*Cain*," C. W. FURSE. Life-size—with red robe—among thorns; No. 747, "*W. Radcliffe, D.L., J.P., Mayor of Oldham, 1884-1887*," J. CHARLES.

## GALLERY IX. [Illustrations, pp. 97-100.]

This Gallery contains no less than 221 paintings of cabinet size. In the centre is a small work—E. J. POYNTER. No. 814 (*sk.*, p. 97). Nos. 833 and 861 are good examples of JOHN BRETT, A.R.A.

First in order—No. 764, "*The rivals*," EDMUND HAVELL. A girl in white playing violin, canary on her music-stand sings loudly.

No. 769, "*A captured Covenanter*," ANDREW C. GOW, A.R.A. An old woman caught by soldiers, white horses, stunted pine woods.

No. 798, "*Lac du Bourget, Savoie*," COLIN HUNTER, A.

No. 799, "*Violets*," MABEL G. MARSTON.

No. 802, "*Listeners never hear any good of themselves*," ALBERT W. HOLDEN. Man with bouquet kneeling at keyhole, statue of cupid, polished floor.

No. 804, "*Fantails*," E. DOUGLAS. Girl with pigeons.

No. 806, "*Not such a saint as he looks*," SEYMOUR LUCAS, A.R.A.

No. 814, "*Under the sea-wall*," E. J. POYNTER, R.A. (*sketch*, p. 97).

Greek girl picking seeds out of pomegranate ; tessellated pavement ; blue sea.

No. 821, "*An ill omen*," WILLIAM WEEKES. Raven on a basket, croaking to a number of pigs.

No. 832, "*Drying fish*," COLIN HUNTER, A.R.A.

No. 833, "*A heavy squall off the Start Lighthouse*," JOHN BRETT. A.R.A., blue tones (*sketch*, p. 98).

No. 841, "*Gordon's friends : women of the Upper Nile in desert*," MARGARET MURRAY-COOKESLEY.

No. 862, "*Gossips*," HENRY WOODS, A.R.A.

No. 869, "*Combe Martin*," FRANK DICKSEE, A.R.A.

No. 885, "*The 1st of October*," EDITH HAYLLAR. Minutely painted ; lunch outside the house, game spread out on the gravel.

No. 902, "*Tittle-tattle*," H. GILLARD GLINDONI.

No. 904, "*Little buttercup*," BLANCHE JENKINS. Yellow frock.

No. 906, "*I've been roaming*," ANNIE BEAL.

No. 910, "*A very old master*," W. MAW EGLEY (*sketch*, p. 99).

No. 919, "*The old oak*," H. LE JEUNE, A.R.A.

A pair of small pictures here, one each side of the door.

No. 924, "*In disgrace*," MAUDE GOODMAN.

No. 930, "*I'll be good now, mother !*" MAUDE GOODMAN.

No. 928, "*Sunday afternoon*," G. G. KILBURNE, JR. Dog on chair.

No. 941, "*Ianthe*," J. W. GODWARD.

No. 945, "*Hope deferred*," ALFRED W. STRUTT. Dogs watching something hot in a tub.

No. 950, "*His first and only love*," ETHEL WRIGHT.

No. 953, "*Child in white dress*," BLANCHE JENKINS.

No. 972, "*Wee auntie Jeanie*," THOMAS FAED, R.A. Woman reading to children ; she has a green jacket.

" 'Twas wee Auntie Jeanie that sat by our bed ;

We had baith said our prayers by her knee.

She was winsome and sweet, wi' a blithe smile to meet

My rosy wee brither and me."

No. 977, "*Nothing venture nothing have*," L. T. ALMA-TADEMA. Child enticed by an apple into walking across a polished floor.

No. 978, "*After the chase*," THOMAS RILEY. Two nude figures, one presses her hand upon the wound in the dead nymph's breast; a large stag stands in the background.

"A wood-nymph pierced by a deadly blow  
Lay on the mossy rocks . . . .  
. . . . And a maid  
Who sought her sister passed."

Other pictures are—No. 774, "*On the way*," MAUDE GOODMAN; No. 777, "*It might have been*," A. WARDLE; No. 783, "*The bath*," ALFRED MORGAN; No. 790, "*The curfew tolls the knell of parting day*," E. A. ROWE; No. 791, "*Mont Orgueil, Jersey*," W. A. TOPLIS; No. 793, "*An American apple*," KATE PERUGINI (*sketch*, p. 98); No. 797, "*The pet lamb*," F. D. HARDY; No. 801, "*Master Collis and Blenheims*," HAYWOOD HARDY; No. 808, "*On the Medway*," EUGENE H. PENNELL; No. 809, "*Companions through the silent night*," W. D. BATLEY; No. 822, "*The return from confirmation*," JESSICA HAYLLAR; No. 835, "*A regular tease*," ELEANOR E. MANLY; No. 838, "*The empty chair*," E. B. S. MONTEFIORE. No. 839, "*Kept in*," FRANK BOURDILLON; No. 840, "*Three little mates from school*," JESSIE MACGREGOR; No. 844, "*On Poole Harbour*," LESLIE THOMSON; No. 848, "*Mrs. Howse*," EDWIN A. WARD; No. 850, "*Stragglers*," CECIL L. BURNS; No. 871, "*Remorse*," man and woman in desolate landscape, LOUIS J. GUNNISS; No. 873, "*Only for a biscuit*," LUCIEN DAVIS; No. 883, "*Shell-fish*," J. F. SWINGLER; No. 884, "*Old boat at Étaples, Pas-de-Calais*," FANNY STABLE; No. 895, "*A cry for mercy*," A. H. TOURRIER; No. 901, "*An intruder*," cats and tortoise, FANNY MOODIE; No. 909, "*A shadowed land*," J. L. PICKERING; No. 913, "*The first mouse*," HORATIO H. COULDERY; No. 921, "*What is it, pussy?*" HAYNES KING; No. 942, "*By the sea*," OWEN DALZIEL; No. 944, "*The Warren*," The late J. W. OAKES, A.R.A.

#### GALLERY X. [Illustrations, pp. 100–108.]

The principal position in this Gallery is occupied by a picture of the Marriage of the Princess Beatrice. No. 999, R. C. WOODVILLE.

In the order of the Catalogue we first notice—No. 985, "*Mirah*," EDWARD H. FAHEY. "*Daniel Deronda*" (*sketch*, p. 100).

No. 986, "*Yet still a king*," R. HILLINGFORD (*sketch*, p. 100).

King on a white horse beyond a small river; crimson uniforms.

No. 990, "*On earth peace, good will toward men*," A. E. EMSLIE.

No. 994, "*Cauld blows the wind frae east to west*," JOSEPH FARQUHARSON (*sketch*, p. 101).

No. 998, "*Lieut.-Colonel Sir Edmund Henderson, K.C.B.*," EDWIN LONG, R.A.

In centre of east wall on the line is—No. 999, "*The marriage of H.R.H. The Princess Beatrice*," R. CATON WOODVILLE. *Painted for H.M. the Queen. (No sketch.)*

Over it is—No. 1000, "*Don Juan and Haidée*."—"Don Juan," ii. 129, F. MARKHAM SKIPWORTH (*sketch*, p. 101).

No. 1005, "*The plains of Arundel*," C. E. JOHNSON. A large landscape, with windings of the river; Arundel castle seen among woods in the distance.

No. 1010, "*Snowdon*," H. CLARENCE WHAITE.

No. 1011, "*Too late: the last march of General Stewart*," R. C. WOODVILLE. A vivid battle scene; troops under fire; Zulus swarming down hill side. *Painted for the Queen.*

No. 1017, "*Happy times*," F. MORGAN (*sketch, p. 102*).

No. 1018, "*Ewan Christian, Esq.*," W. W. OULESS, R.A.

No. 1019, "*Peonies*," MARY RISCHGITZ.

No. 1020, "*Softly falls the even light*," A. DE BRÉANSKI.

No. 1021, "*Portrait of a gentleman*," J. V. GIBSON.

No. 1022, "*A dance*," EDWIN J. ELLIS. High on the wall—a number of dancing figures on the sea shore.

No. 1024, "*Upland and sky*," with cattle. A. STOKES (*sk., p. 103*).

No. 1025, "*B. B. Hunter Rodwell, Esq., Q.C.*" W. W. OULESS, R.A.

No. 1026, "*Violet, daughter of late James H. Goetze, Esq.*," S. GOETZE.

No. 1029, "*A gleam of sunshine*," CHARLES STUART.

No. 1030, "*La petite marquise*," ALBERT AUBLET.

No. 1038, "*J. M. Levy, Esq.*," HUBERT HERKOMER, A.R.A.

No. 1039, "*Mr. Chester at the Maypole Inn*,"—"*Barnaby Rudge*," chap. x., FRED ROE. Light costumes.

No. 1040, *Molière reading one of his comedies to his servant La Forêt*," CARL SCHLOESSER (*sketch, p. 104*). Grey tones.

No. 1048, "*Guy Fawkes' Day*," ARTHUR STOCKS (*sketch, p. 104*).

No. 1049, "*All is vanity*," LASLETT J. POTT (*sketch, p. 105*).

No. 1050, "*Sunset after a storm*," ARTHUR T. NOWELL.

No. 1051, "*A troublesome acquisition*," G. G. KILBURNE, JUN. Egyptian slaves attempting to hold a lion with ropes.

No. 1052, "*Fishing in the midstream*," R. W. A. ROUSE.

No. 1053, "*The girl with many friends*," THOMAS BLINKS. Girl carrying puppy; pack of hounds round her.

No. 1055, "*Nelson leaving England for the last time*," EYRE CROWE, A. (*sketch, p. 107*).

"On the 14th September, 1805, Nelson embarked at Portsmouth from the beach, where the bathing-machines were placed, instead of the usual landing-place, to elude the populace; but a crowd collected in his train, pressing forward to obtain a sight of his face. He said, 'I had their huzzas before, I have their hearts now.' The crowd pressed forward to shake hands with him; when he expressed regret that, having one hand only, he could not do so with all."—*Southey's 'Life of Nelson'*.

No. 1059, "*The orphan*," ERNEST A. WATERLOW. Shepherd about to feed a lamb from a bottle of milk, which he is uncorking. Mountains across a sea loch (*sketch, p. 108*).

Other pictures to be noticed in Gallery X. are—1001, "*The forge mill*," DAVID BATES (*sketch, p. 102*); 1002, "*From the mill-stream to the river*," EDWIN NICHOL; 1004, "*W. H. Peat, Esq.*," J. J. SHANNON; 1008, "*Winifred*," J. H. SYLVESTER; 1014, "*A pensive*



*maiden*," H. W. FOSTER; 1015, "*By the brook side*," CHARLES GIBBS; 1016, "*A picture book*," A. GLENDENING, JUN.; 1023, "*Between the lights*," A. F. GRACE; 1044, "*In Arcady*," HARRINGTON MANN; 1056, "*Marlow Meadows*," MARK FISHER; 1058, "*Gone, but not forgotten*," JAMES HAYLLAR.

### GALLERY XI. [Illustrations, pp. 109-116.]

The most interesting picture in this Gallery is on the centre of the north wall, the interior of a mosque in sunlight by Joseph Farquharson. The first on the line, on the south of the door, is—

No. 1065, "*Charles Wyndham as David Garrick*," JOHN PETTIE, R.A. In violet, almost purple, costume (*sketch*, p. 109).

No. 1066, "*Reeds and rushes*," HON. DUFF TOLLEMACHE. A low toned landscape.

No. 1071, "*The betrothal*," BEATRICE MEYER.

"The king and queen of Hungary deliver up their little daughter Elizabeth to the ambassadors of Thuringia, to be affianced to the young Duke Louis."

A number of figures in costume of middle ages; a dark interior.

No. 1073, "*A friendly power in Egypt*," W. C. HORSELEY (*sketch*, p. 110). Sunlight on military band marching through streets of Cairo.

No. 1078, "*A small tea-party*," JOSEPH CLARK (*sketch*, p. 111).

No. 1079, "*Bonham Caldwell, Esq.*," T. BLAKE WIRGMAN.

No. 1080, "*Esther denouncing Haman*," E. NORMAND (*sk.*, p. 112).

No. 1081, "*Winter sunset*," A. K. BROWN (*sketch*, p. 112). Snow in salt marshes; low tide.

No. 1086, "*Mrs. Grinnell and daughter*," P. R. MORRIS, A.R.A.

No. 1088, "*A hit, a very palpable hit*," GODFREY C. HINDLEY. Three men at dessert.

No. 1089, "*Out of his element*," THOMAS C. S. BENHAM. A large crab scrambling to the sea; gulls standing on the wet stand.

No. 1090, "*After the charge: 17th Lancers, Ulundi, July 4, 1879*," JOHN CHARLTON (*sketch*, p. 113).

No. 1091, "*Gathering the flocks from the mountain heights*," WILLIAM LINNELL. Brown tones; distant sea.

No. 1103, "*Leila, daughter of Wilberforce Bryant, Esq.*," MARY L. WALLER. On polished oak seat.

No. 1104, "*Little timidity*," J. E. CHRISTIE. Turkey and child.

No. 1115, "*The morning of Agincourt—'Henry V.,' Act 4, Scene 1*," S. E. WALLER (*sketch*, p. 114). Troops drawn up at sunrise on a soft flat plain marked deeply by the horses' hoofs; white horse on the right; forest of lances seen behind principal figure.

No. 1135, "*The hour of prayer*," JOSEPH FARQUHARSON. The misty interior of a vast mosque, with many kneeling figures.

No. 1141, "*Mrs. Cayley*" (brown evening dress), A. S. WORTLEY.

No. 1142, "*The Surrey Weald*," BYRON COOPER.

No. 1143, "*The village philharmonic*," S. A. FORBES (sketch, p. 116). A dark interior ; lamplight mingled with twilight.

No. 1144, "*Waiting with the ponies*," J. S. NOBLE.

No. 1150, "*The old Roman mole, Assouan, Egypt*," crimson glow of sunset, FRANK DILLON.

No. 1151, "*A Dutchman*," CHARLOTTE POEHLMANN.

No. 1152, "*A March Day*," J. CLINTON JONES.

No. 1153, "*Rough on Biddy*," WILLIAM SMALL. Irish woman with basket and shawl, riding pillion behind a man ; horse cantering vigorously along a wet road ; grey light.

No. 1159, "*A peaceful art*," tapestry making ; white dresses ; red walls ; J. H. LORIMER.

No. 1161, "*Quirk*," ETHEL WRIGHT. At a table sharpening his pen ; globe and old books.

Other pictures to notice are—No. 1068, "*Mapledurham*," J. HORACE HOOPER ; No. 1074, "*A ride for help*," OTTO WEBER ; No. 1077, "*H. Pickersgill Cunliffe, Esq.*," WILLIAM CARTER ; No. 1096, "*A Surrey sheepfold*," G. C. HAITE ; No. 1097, "*Mrs. Philip Hecht*," P. BIGLAND ; No. 1102, "*A Highland village*," J. SURTEES ; No. 1106, "*The maids of the village : Clovelly, 1887*," H. H. CAUTY ; No. 1109, "*The last leaves of autumn*," J. TOWNSEND ; No. 1111, "*September : a Sutherlandshire deer forest*," C. STUART (sketch, p. 113) ; No. 1112, "*Hannah's yearly visit to Samuel*," A. E. EMSLIE ; No. 1114, "*Menawaur Rocks, Scilly*," E. T. COMPTON (sketch, p. 114) ; No. 1119, "*A fine day for mackerel*," ALLAN J. HOOK ; No. 1121, "*Who are they ?*" A. L. VERNON ; No. 1127, "*Coercion*," EDWIN DOUGLAS ; No. 1132, "*A Thames lock : evening*," C. J. LEWIS ; No. 1184, "*A bend of the Avon, near Ringwood, Hants*," T. IRELAND ; No. 1145, "*Lead, kindly light !*" young man reading book, BESSIE WIGAN.

## WATER COLOURS AND WORKS IN BLACK AND WHITE.

Nos. 1164-1719.

## ARCHITECTURAL DRAWINGS. Nos. 1720-1911

SCULPTURE. Nos. 1912-2077. [Illustrations, pp. 117-120.]

# ILLUSTRATIONS.

## GALLERY I.



63 X 40

No. 6. "*Within the shadow of the church.*" FRANK DICKSEE, A.R.A.

"But I must also feel as doth a man ;  
I cannot but remember such things were,  
That were most precious to me."—*Shakespeare.*

Digitized by Google



40 X 34-

No. 16. "*A Crofter's home, Skye.*" LOCKHART BOGLE.



23 X 35-

No. 18. "*A market woman of Dordrecht.*" HILDA MONTALBA.

Digitized by Google



No. 15. "*No Wife.*" G. A. STOREY, A.R.A. <sup>44</sup> x <sup>34</sup>



No. 26. "*Poverty and Wealth.*" W. P. FRITH, R.A.

Digitized by Google <sup>30</sup> x <sup>46</sup>



No. 45. "*A Dress Rehearsal.*" A. CHEVALLIER TAYLER.

34 X 42.

[Door.]



No. 82. "*Land in Sight.*" HENRY S. TUCKER.

22 X 30.





24 X 40.

No. 62. "Nearing the Needles; return of fine weather after a gale." HENRY MOORE, A.R.A.



40 x 52.

No. 68. "From Sunny Seas." H. STACY MARKS, R.A.



30 X 26.

No. 70. "*The Soul's Awakening.*" JAMES SANT, R.A.



1 38 X 72.

No. 76. "Fishers of the North Sea." COLIN HUNTER, A.R.A.

## GALLERY II.



44 X 62.

No. 95. "*A siren.*" EDWARD ARMITAGE, R.A.

"Oh, hither guide thy bark,  
That thou may'st hear the siren's voice."

*Cowper, Siren's Song, 'Odyssey.'*



40 X 62.

No. 100. "*The empty chair.*" PERCY R. CRAFT

"What is home without a mother?

What are all the joys we meet,

When her loving smile no longer

Greets the coming of our feet."—*A. Hawthorne.*

Digitized by Google



No. 102. "A golden afternoon: Isle of Wight (near Lucombe)." GEORGE H. BOUGHTON, A.R.A. 48 x 84.





No. 114 "Approach to the Bullock-na-ba, Applectross." H. W. B. DAVIS, R.A. 36 x 70.



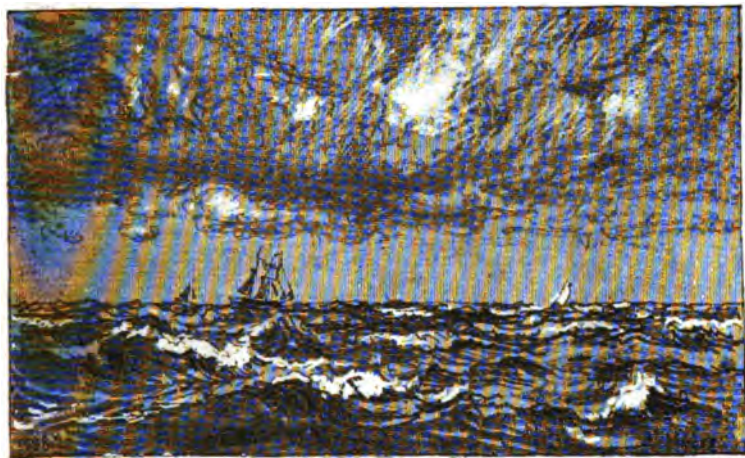
40 X 50

No. 121. "Wolf! wolf!"—Fable. ERNEST A. WATERLOW.



85 X 52.

No. 125. "The Village Belle." HERBERT W. FOSTER.



24 X 40.

No. 164. "*A breezy day in the Channel.*" HENRY MOORE, A.R.A.



40 X 60.

No. 165. "*A bridge on the Kennet.*" YEEND KING.

### GALLERY III.



48 X 60

No. 109. { "*The last recipients of his golden rays,  
Were the thick branches of the highest pines.*" } CHARLES SMITH.



40 X 60

' No 180. "*Late Autumn.*" EDWARD W. WAITE.



95 X 57.

No. 179. "*H.R.H. The Prince of Wales, K.G., as an Elder Brother of the Trinity House.*" Painted for the Corporation.

FRANK HOLL, R.A.





44 x 72.

No. 188. "A Norfolk river." PETER GRAHAM, R.A.

(The copyright of this picture is the property of Messrs. Wm. Agnew and Sons.)

[Door.]



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No. 212. "The child's secret." G. D. LESLIE, R.A.





50 X 80.

No. 290. "*The traitor.*" JOHN PETTIE, R.A.



77 in. x 23 ft. 3 in.

No. 227. "Captive Andromache." SIR F. LEIGHTON, BART., P.R.A.

"Some standing by,  
 Marking thy ears fall, shall say, 'This is she,  
 The wife of that same Hector who fought best  
 Of all the Trojans, when all fought for Troy.'"  
*Iliad*, vi. (Mrs. Barrett Browning's translation).



No. 235. "The wandering minstrel." W. C. T. DOBSON, R.A. 43 X 36.



43 X 65-

No. 238. "*In love.*" MARCUS STONE, R.A.

30 X 41

No. 245. "*The royal standard.*" W. F. YEAMES, R.A.



47 X 71.

No. 248. "*Fording above the fall.*" T. SIDNEY COOPER, R.A.

[Door.]



No. 265. "*Effe*." PHILIP H. CALDERON, R.A. 28 X 24.



No. 262. "*Rushing at the enchantment*." SIR JOHN GILBERT, R.A. 40 X 60.





46 X 55

No. 273. "A lost cause; flight of King James II. after the battle of the Boyne."

ANDREW C. GOW, A.R.A.



No. 290. "*The way to the sanctuary: on the Crossein, Ross-shire.*"  
H. W. B. DAVIS, R.A. 36 X 72.



No. 291. "*Kathleen and Marion, daughters of Samuel G. Sheppard, Esq.*"  
LOUISA STARR CANZIANI. 62 X 78

- No. 292. "*Her mother's voice.*" W. Q. ORCHARDSON, R.A.  
No. 293. "*Murtly Moss, Perthshire.*" SIR J. E. MILLAIS, BART., R.A.  
No. 294. "*The roses of Heliogabalus.*" L. ALMA-TADEMA, R.A.

[Sketches not inserted by desire of owner or artist.]



No. 299. "*Mrs. Arthur Street.*" HENRY T. WELLS, A.R.A. 60 X 45.



17 X 38.

No. 307. "A page of Burns." THOMAS FAED, R.A.

*(The copyright of this picture is the property of Messrs. Wm. Agnew and Sons.)*



No. 310. EDITH SCANNELL.  
*"For a kiss or two, confess  
 What doth cause this pensiveness."*

[Door.]

GALLERY IV.



No. 319. "In the orchard." R. J. ABRAHAM.  
 30 X 20.



34 X 27.

No. 328. "Mrs. Lorin A. Lathrop." PHIL R. MORRIS, R.A.

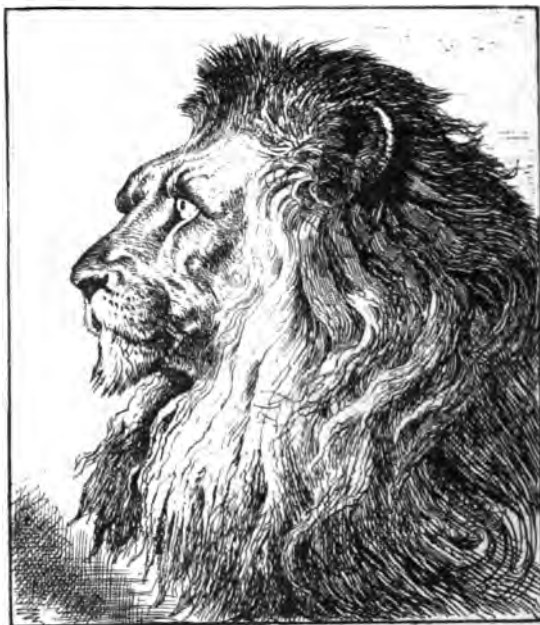




9 ft. x 14 ft.

No. 329. | "By the sea of Galilee." FREDERICK GOODALL, R.A.

"That it might be fulfilled which was spoken by Esaias the prophet, saying, Himself took our infirmities, and bare our sicknesses."—*St. Matthew viii. 17.* (*See description, p. 8.*)



No. 337. "*Prince*," an African lion. THOMAS G. COOPER,  
27 X 22.



No. 344. "*Hush thee, my baby.*" CHARLES E. MARSHALL,  
24 X 18.



48 X 66.

No. 346. "*The seal diver: co. Mayo.*" W. H. BARTLETT

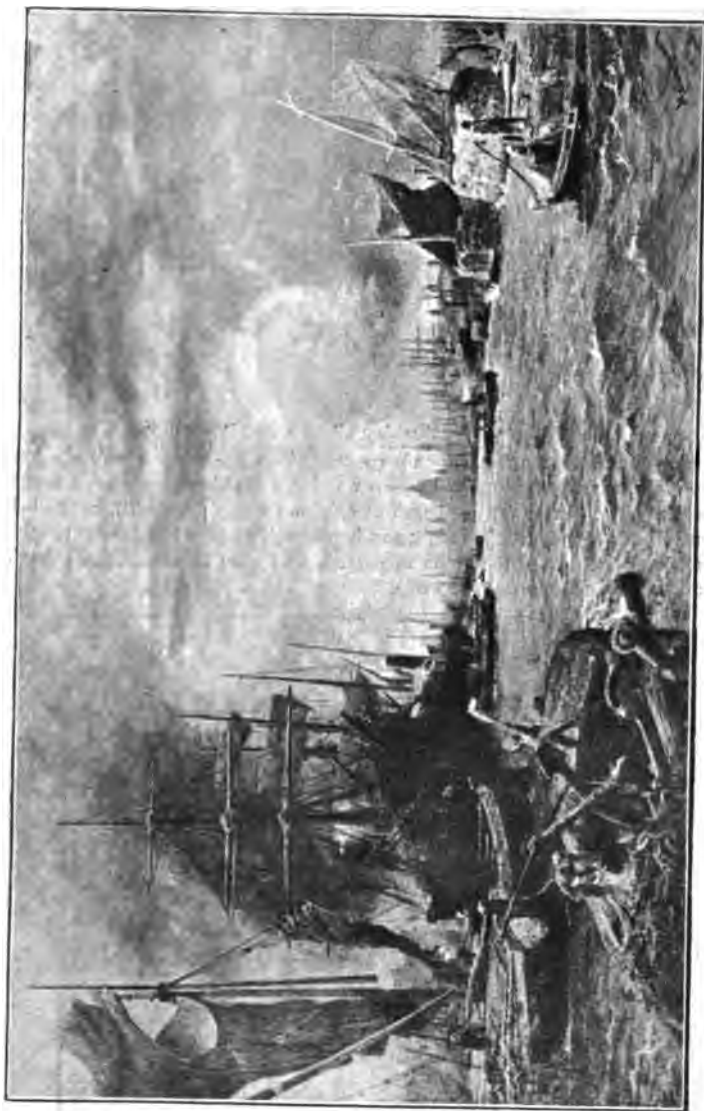
36 X 58.

No. 348. "*Staithes, Yorkshire.*" VINCENT P. YGLESIAS.



3 1/2 in. x 20 in.

No. 349. "The dying lion." HERBERT DICKSEE.



74 in. X 9 ft. 11 in.

No. 350. "*The Fool of London*." VICAT COLE, R.A.



48 X 66.

No. 351. "*A hopeless dawn.*" FRANK BRAMLEY.

"Human effort and sorrow going on perpetually from age to age ; waves rolling for ever, and winds moaning, and faithful hearts wasting and sickening for ever, and brave lives dashed away about the rattling beach like weeds for ever ; and still, at the helm of every lonely boat, through starless night and hopeless dawn, His hand, who spreads the fisher's net over the dust of the Sidonian palaces, and gave into the fisher's hand the keys of the kingdom of heaven."—*Ruskin.*



40 X 50.

No. 375. "*The song of the swain.*" GEORGE GASCOYNE.

[Door.]





30 X 20.

No. 360. "*A stolen interview.*" E. BLAIR LEIGHTON.

42 X 48.

No. 336. "*The earth's shadow on the sky (the rising of the dusk).*" JOHN BRETT, A.

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No. 379. "Mrs. Thomas (of Ysbyborwen, Aberdare)." W. W. OULESS R.A. 26 X 21.



No. 393. "*A summer shower.*" C. E. PERUGINI.

45 X 30

GALLERY V.



48 x 72

No. 408. "An old English Homestead" E. W. LEADER, A.R.A.  
(The copyright of this picture is the property of Messrs. Wm. Agnew and Sons.)



62 x 84.

No. 413. "*Requiem*." BRITTON RIVIERE, R.A.



78 x 60.

No. 400. "*The wife of Jeroboam and the blind prophet.*" G. GRENVILLE MANTON.



48 x 24.

No. 414. "*Rescue.*" TOM M. HEMY.

"She struck where the white and fleecy waves  
Looked soft as carded wool,  
But the cruel rocks they gored her sides  
Like the horns of an angry bull."—*Longfellow*.

[*Door.*]





No. 447. "*A youthful genius.*" JOSEPH CLARK 38 x 29



No. 448. "*The Sirm's rock,*" DAVID CARR 43 x 30



No. 466. "Inconceivable." ARTHUR STOCKS.  
44 X 34.



No. 467. "Arouya." I. R. WIGGILL.  
44 X 34.



6 ft. x 12 ft.

No. 453. "*The crown of justification.*" EDWIN LONG R.A.



No. 474. "*Progress and poverty.*" NORMAN GARSTIN.  
44 x 35.



No. 468. "*The monk of falling leaves.*"  
E. P. BUCKNALL.  
40 x 18.

## GALLERY VI.



54 X 84.

No. 479. "*Sir Galahad.*" C. E. JOHNSON.

"As saith the history, that when Sir Galahad had rescued Sir Percivale from the twenty knights, he rode unto a waste forest wherein he rode many journeys, and found there many adventures, which he brought to an end."—*Vide Sir Thomas Mallory's 'King Arthur.'*



30 X 25.

No. 488. "On duty" PHILIP E. STRETTON.



20 X 48.

No. 490. "The grey of the morning." W. GILBERT FOSTER.





No. 492. "*A frosty sunset.*" ALFRED EAST.

38 X 60.



No. 493. "*Saved from the sea.*" ALBERT STARLING.

36 X 54.

(The copyright of this picture is the property of Mr. Arthur Lucas, New Bond Street.)



No 500. 'The Lady of Shalott.' J. W. WATERHOUSE, A.R.A.



51 X 84

No. 503. "*Solitude*." KENNETH MACKENZIE.



38 X 54

No. 507. "*In the camp of the Amalekites*." W. DENDY SADLER.

This picture to be etched by Mr. A. Massé. The copyright is the property of L. H. Lefèvre, 1A, King Street, St. James's.



40 X 60.

No. 515. "*Pasture land, Kent.*" R. W. A. ROUSE.

45 X 72.

No. 520. "*Country life.*" JOHN CARLAW.



No. 542. "Faithful unto death: 'Christiana ad leones!'" 60 x 48.  
HERBERT SCHMALZ.





38 X 50.

No. 530. "*His Lordship's favourites.*" JOHN EMMS.



52 X 39.

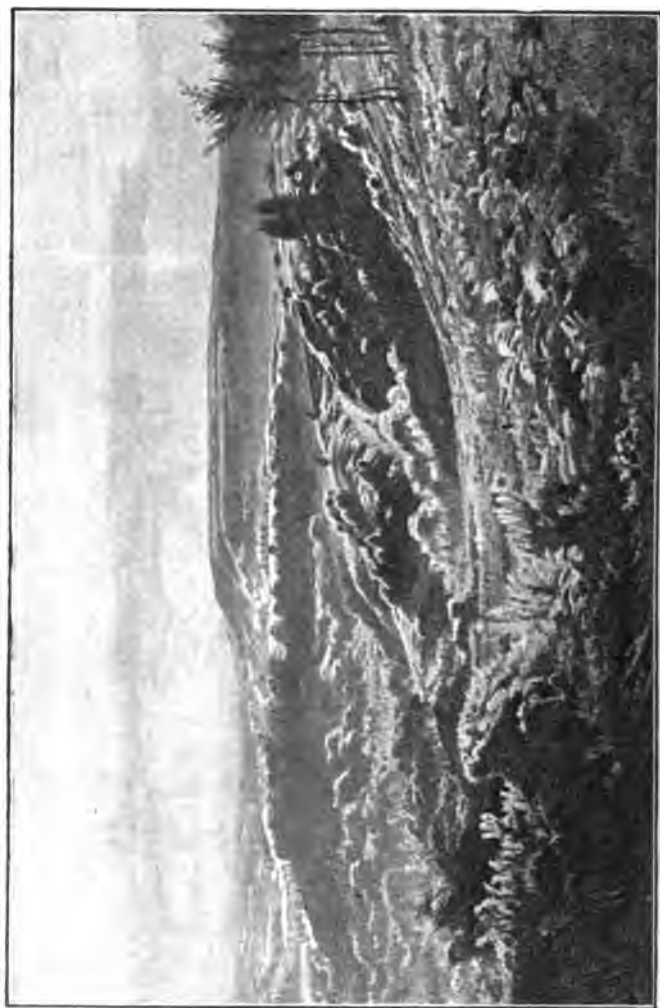
No. 550. "*Man with peacocks.*" OTTO SCHOLDERER.





58 x 48.

No. 548. "*St. Martin's in the Fields.*" WILLIAM LOGSDAIL.



No. 553. "Holmbury Hill (looking towards Blackdown)." HENRY T. WELLS, R.A. 5 1/2 X 7 1/2.

GALLERY VII.



60 X 42.

No. 573. "*A call to arms.*" E. BLAIR LEIGHTON.

"Sweet bridal hymn, that issuing through the porch,  
Is rudely challenged with the cry 'To arms!'"



No. 576. "Football." J. AUMONIER.

30 X 50.



No. 574. "The march past." W. FRANK CALDERON.

37 X 57.





34 X 50.

No. 582. *"Where the burnie rins wimplin' down tae the sea."*

WELLWOOD RATTRAY.



40 X 53.

No. 583. *"Venetian costume-makers."* S. MELTON FISHER.

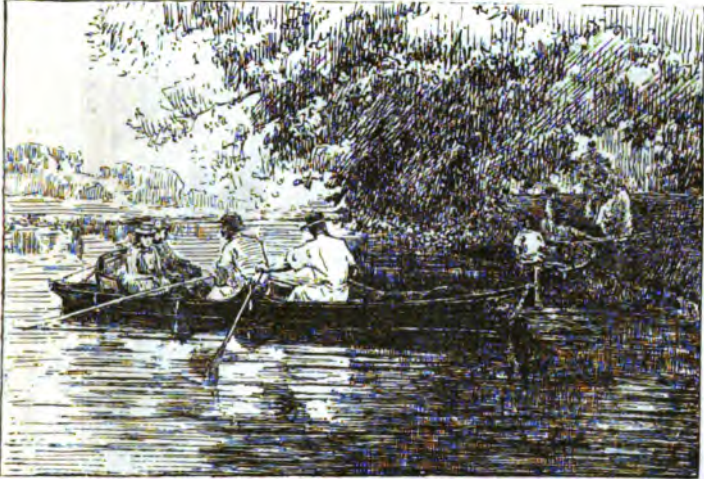


38 x 91.

No. 593. "Driven by the wind." PETER GRAHAM, R.A.

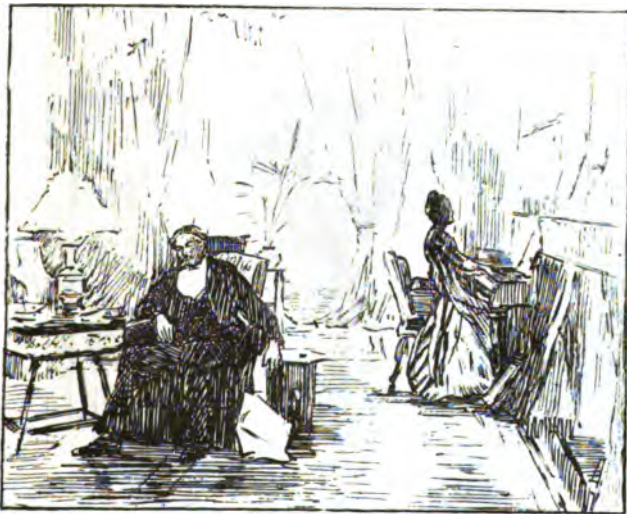
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No. 608. "*A water party.*" FRANK DICEY.

36 X 52.



No. 628. "*His favourite song.*" CLAUDE CALTROCP.

28 X 36.

[Door.]



51 X 36.

No. 619. "The Goose." FRED HALL.

"She dropt the goose, and caught the pelf,  
And ran to tell her neighbours;  
And blest'd herself, and cursed herself.  
And rested from her labours." — *Tennyson.*

(The property of Mr. R. Douthett, 1100 Fifth Street, W. ; to be reproduced in shading.)

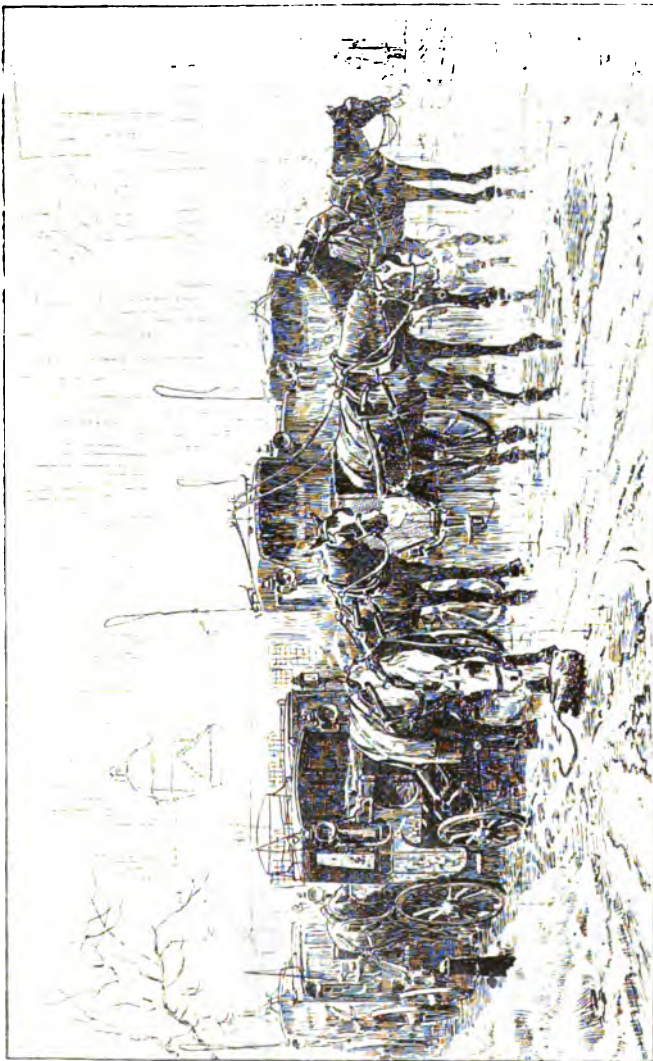


51 X 36.

No. 624. "The Goose." FRED HALL.

"It clatter'd here, it chuckl'd there;  
It stirr'd the old wife's mettle:  
She shifted in her elbow-chair,  
And hurl'd the pan and kettle." — *Tennyson.*

(The property of Mr. R. Douthett, 1100 Fifth Street, W. ; to be reproduced in shading.)



38 X 62.

No. 680. "*Les misérables*," J. C. DOLLMAN.



42 X 56.

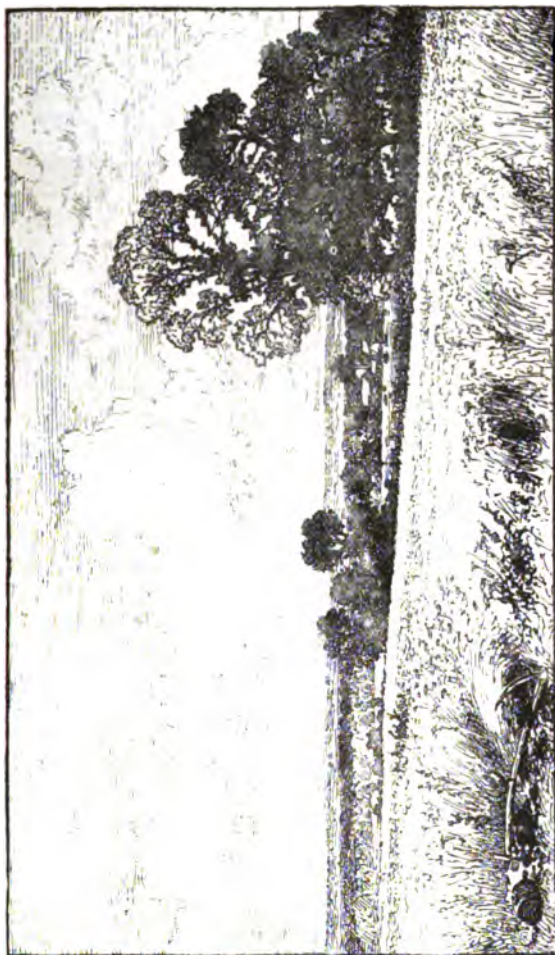
No. 631. "*Green leaves hang, but the brown must fly.*" FRANK WALTON.



34 X 64.

No. 632. "*Waiting for buyers.*" THOMAS HUNT.





30 x 24

No. 638. "*A summer's day.*" B. W. LEADER, A.  
 "When the south wind congregates in crowds  
 The floating mountains of the silver clouds."



No. 651. "In Norbury Park, Surrey."  
J. DEANE SIMMONS.  
30 X 22.



No. 637. "A confession."  
W. T. WARREN.  
136 X 28.





66 x 64.

No. 648. "*St. Paul's: the King's visit to Wren.*" SEYMOUR LUCAS.

"*Si monumentum requiris, circumspice.*"

"He thought not of a perishable home, who thus could build."

(See p. 13.)



No. 680. "*All on a summer's day.*" CHARLES W. WYLLIE.

30 X 50



No. 685. "*Naaman's wife.*" FRANK W. W. TOPHAM.

60 X 48.

# GALLERY VIII.



76 X 51.

No. 668. "*Zephyrus wooing Flora.*" HENRIETTA RAE.



34 X 48.

No. 669. "*Old and crusted.*" W. DENDY SADLER.



39 x 65.

No. 638. "Edinburgh, from St. Anthony's Chapel." JOHN MACWHIRTER, A.

" . . . When looking forth,  
I view yon Empress of the North,  
Set on her hilly throne."—*Marmion*.



No. 630. { "Little one who straight has come  
Down the heavenly stair."—*George MacDonald.* } 70 X 34. ARTHUR HUGHES.





48 X 72.

No. 692. "*Strayed.*" JOHN WHITE.

38 X 70.

No. 694. "*A mile from the sea.*" STUART LLOYD.

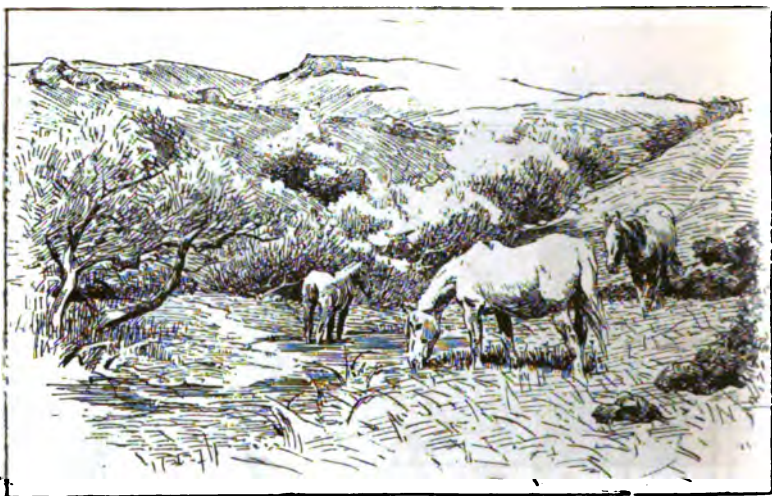




No. 696. "Dova." C. P. SAINTON,  
55 X 34.



No. 698. "Kali mlti" (*Black Pearl*): an Indian  
lady putting on her robe (sari).  
VAL C. PRINSEP, A.R.A.  
59 X 34.



No. 701. "*Grey willows in a hollow down.*" ARTHUR LEMON.

35 X 54.



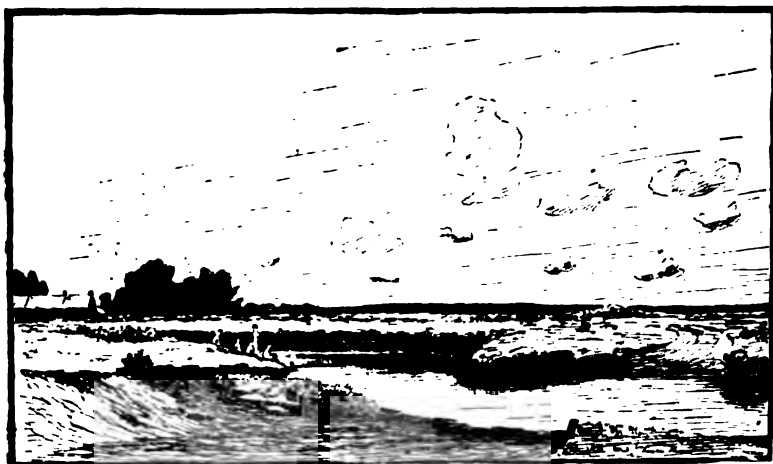
No. 700. "*The citizens' sabbath.*" YEEND KING.

50 X 40.



10 ft. 6 in. X 6 ft. 3 in.

No. 712. "Niobe." SOLOMON J. SOLOMON.



No. 719. "*Early summer.*" LESLIE THOMSON.

30 X 30.



No. 720. "*But Mary kept all these things, and pondered them in her heart.*"  
ALICE HAVERS.

47 X 35.



40 X 32.

No. 739. "*The promise of the year.*" SAVAGE COOPER.

29 X 42.

No. 738. "*The gentle craft.*" BLANDFORD FLETCHER.

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No. 746. "Marston Moor." ERNEST CROFTS, A.

58 X 80.

"It was now between six and seven, and Rupert, calling for provisions, dismounted and began to eat his supper. A large number of his followers did the like. Newcastle strolled towards his coach to solace himself with a pipe. Before he had time to take a whiff, the battle had begun."—*Gardiner, "The History of the Civil War."*



GALLERY IX.



28 X 14.

No. 814. "*Under the sea-wall.*" EDWARD J. POYNTER, R.A.



18 X 12.

No. 793. "*An American apple.*" KATE PERUGINI.

24 X 4.

No. 832. "*A heavy squall off the Start Lighthouse.*"  
JOHN BRETT, A.

[Door.]



26 X 30.

No. 910. "*A very old master.*" W. MAW EGLEY.

22 X 30.

No. 925. "*Not yet convinced.*" HERBERT W. FOSTER.



No. 985. "*Mirak.*" EDWARD H. FAHEY.

50 X 40.

" . . . Nessuno maggior dolore  
Che ricordarsi del tempo felice  
Nella miseria."



No. 986. "*Yet still a King.*" R. HILLINGFORD.

31 X 51.

"The other two officers rode up and came quite close. We knew at once who it was. It was the king. . . . We took off our hats and saluted him."—*Esmond*, Book iii.



44 X 71.

No. 994. "“ Could blows the wind free east to west.”" JOSEPH FARQUHARSON.



54 X 72.

No. 1000. "Don Juan and Haidk."—Don Juan, ii. 129.  
F. MARKHAM SKIPWORTH.



No. 1001. "*The Forge Mill.*" DAVID BATES.

42 X 75.



No. 1017. "*Happy Times.*" FRED MORGAN.

49 X 30

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39 X 62.

No. 1013. "*Jolly strollers.*" ELLIS WILKINSON.

58 X 82.

No. 1024. "*Upland and sky.*" ADRIAN STOKES.

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48 x 40.

No. 1048. "Guy Fawkes's Day."  
ARTHUR STOCKS.

[Door.]



49 x 38.

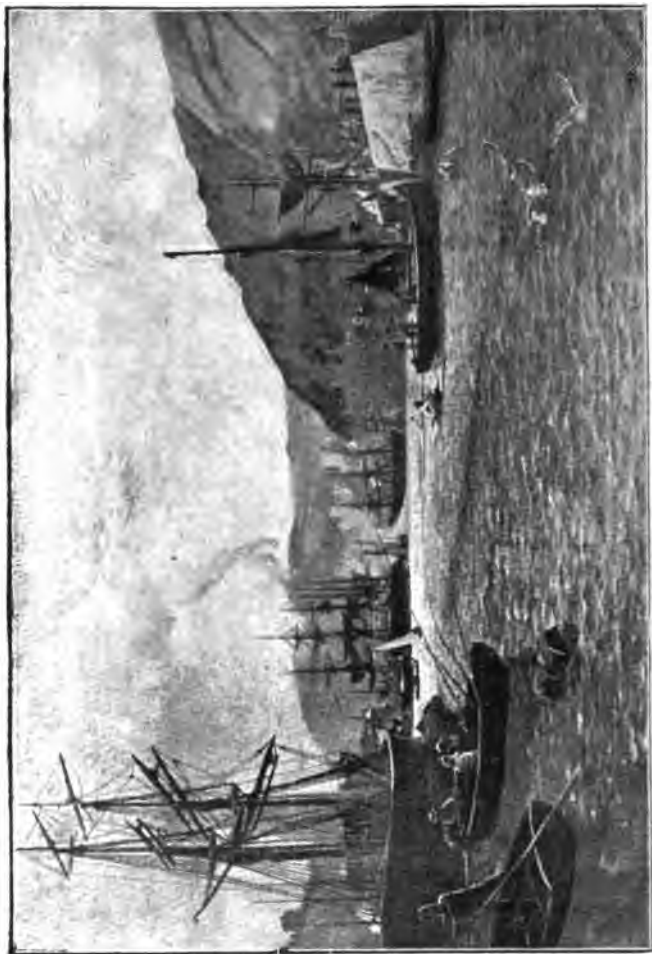
No. 1040. "Molière reading one of his comedies to his servant  
*La Forêt*." CARL SCHLÖSSER.



35 x 57.

No. 1049. "All is Vanity." LASLETT J. POTT.

"To use a familiar phrase, she appeared as if she had taken a new lease of life, and she adopted the whimsical method of damping the eager hopes of the King of Scotland for his speedy succession to the English throne, by keeping his ambassador, Sir Roger Aston, waiting for his audience in a place where he could see her, behind a part of the tapestry which was turned back as if by accident, dancing in her privy chamber to the sound of a small fiddle."—*Agnes Strickland's 'Queens of England.'*



40 x 60.

No. 1054. "*In Dartmouth Harbour.*" DAVID MURRAY.



62 X 98

No. 1055. "*Nelson leaving England for the last time.*" EYRE CROWE, A.





35 X 60.

No. 1059. "The Orphan." ERNEST A. WATERLOW.



GALLERY XI.



65 X 45.

No. 1085. "*Charles Wyndham as 'David Garrick.'*" JOHN PETTIE, R.A.



48 x 70.

No. 1073. "*A friendly power in Egypt.*" WALTER C. HORSLEY.



26 X 36.

No. 1073. "*Soul-soothing art.*" JOSEPH M. KAVANAGH.

J. Clark.

32 X 52.

No. 1078. "*A small tea-party.*" JOSEPH CLARK.



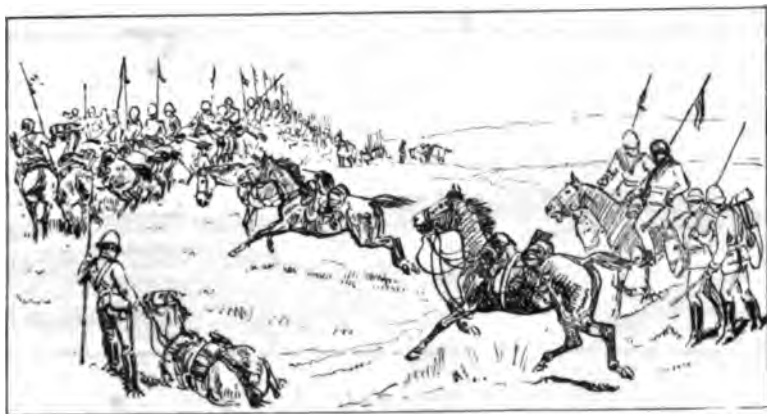
No. 1081. "*Winter sunset.*" A. K. BROWN.

48 X 96.



No. 1080. "*Esther denouncing Haman to King Ahasuerus.*" ERNEST NORMAND.

56 X 96.



51 X 84

No. 1000. "*After the charge: 17th Lancers, Uhundi, July 4, 1879.*"  
JOHN CHARLTON.



48 X 72

No. 1111. "*September: a Sutherlandshire deer forest.*" CHARLES STUART.



28 X 42.

No. 1114. "*Menawaur Rocks, Scilly.*" E. T. COMPTON.



5 ft. 6 in. X 9 ft.

No. 1115. "*The morning of Agincourt—'Henry V.,' act 4, scene 1.*"  
SAMUEL E. WALLER.



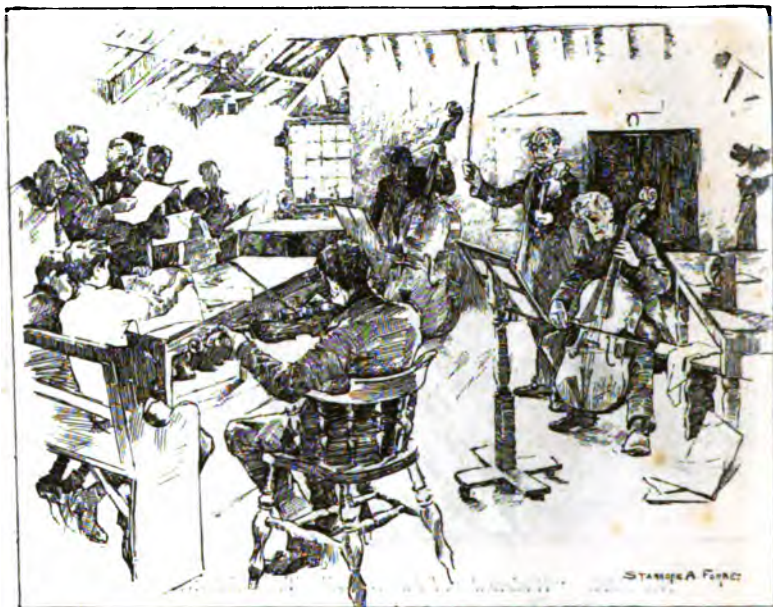


No. 1196. "*Widowed and Fatherless.*" T. B. KENNINGTON. 48 X 72.



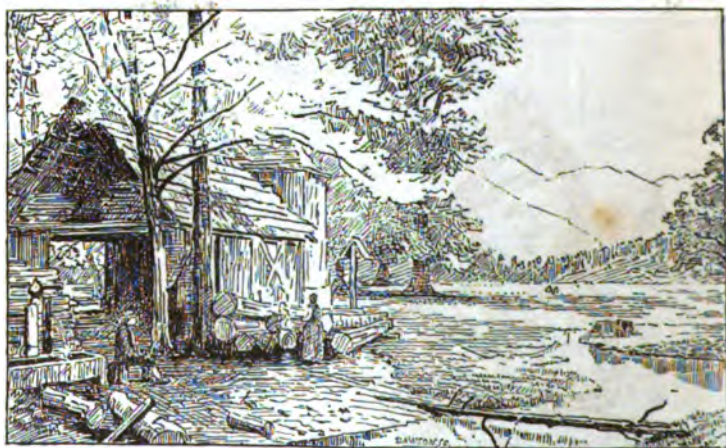
No. 1199. "*Saving the Mails.*" STANLEY BERKELEY.

80 X 36.



50 X 68.

No. 1143. "*The Village Philharmonic.*" STANHOPE A. FORBES.



45 X 72.

No. 1162. "*Far from the city's withering blight*"; a corner of Tyrol. ALEX. W. RIMINGTON.

## SCULPTURE.



No. 1490. "*H.M. The Queen.*" ALFRED GILBERT, A.R.A.  
Gilt Cast of bronze statue placed at Winchester.



No. 1939. HENRIETTA MONTALBA.  
"*Perched upon the bust of Pallas.*"  
ED. POE.



No. 1938.  
"*Rt. Hon. W. E. Gladstone, M.P.*"  
ALBERT TOFT.



No. 1994. "*An act of mercy*;" A. G. WALKER.



No. 1915. "*Sir Stamford Raffles*."  
T. WOOLNER, R.A.



No. 1936. "*The late Earl of Dudley*."  
C. B. BIRCH, R.A.



No. 2062. "*Medea*;" statue.  
HAMO THORNYCROFT, A.



No. 2060. "*Hero*;" statue, marble.  
SAMUEL FRY.



No. 1934. "*An Act of Mercy*;"  
G. G. FRAMPTON.



No. 2070. "*Mureppa*." C. B. LAWES.



No. 1913. "*Fortune*." GEORGE SIMONDS.

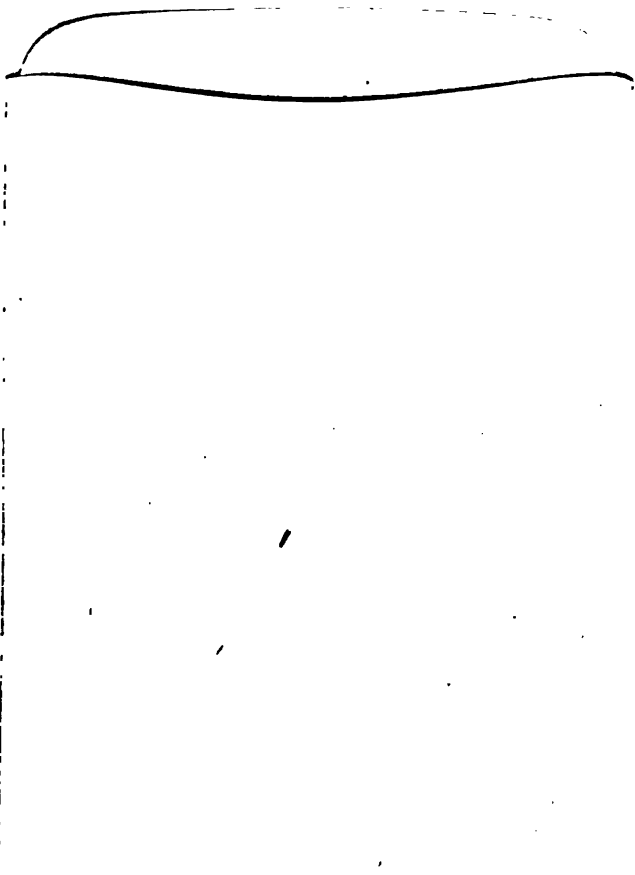




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